

# MUSICAL AMERICA

VOL. XXXVII. No. 15. NEW YORK  
IN TWO SECTIONS

EDITED BY

*John C. Freund*

FEBRUARY 3, 1923  
SECTION ONE

\$3.00 a Year  
15 Cents a Copy

## NEW ART THEATER IN NEW YORK TO FOSTER AMERICAN MUSIC AND DRAMA

Project Originated by Morris Gest and Indorsed by Otto H. Kahn Includes Plans for Presentation of Opera—Money to Be Spent on Productions, Not on Building, Which Will Be as Plain as Possible—Mr. Gest Hopes to Have Theater Ready for Opening in November

NEW YORK is to have a great American Art Theater devoted to the development of native talent in music and drama. Morris Gest is now looking for a site in the theater district and he hopes to have the building ready for opening in November next. The project has the indorsement of Otto H. Kahn, chairman of the board of directors of the Metropolitan Opera Company, but no details as to the financial arrangements are yet available. Opera as well as drama will find a home in the new structure. It is intended that the auditorium shall have a seating capacity of 2200, and no money will be lavished upon its decoration. The structure is to be as plain as possible. In Mr. Gest's own words, there will not be "a streak of gilt or a bit of plush in the whole playhouse," but the stage will be "gorgeous or bare, as the production requires."

For twenty years Mr. Gest has been maturing his plans, and during the past three years he has observed such a rapid growth of interest in the best in the art of music and the theater that he considers the time has arrived to put these plans into effect. Mr. Kahn, to whom Mr. Gest attributes a life ambition to aid American art and artists, made the first announcement of the project. This was at a dinner at the Colony Club, at which the guests of honor were the members of the Moscow Art Theater and Chauve-Souris, and Mr. Gest, who was responsible for the introduction of both these organizations to America.

After paying a tribute to the theatrical manager for his contributions to art in this country, Mr. Kahn said:

"I hope I am committing no indiscretion by letting you know a little secret. Mr. Gest is looking for a site on which to erect a theater of his own. It is part of his plan that the hospitality of that theater shall be extended to the best in foreign dramatic art, for it is right and truly serviceable to American art that our artists and public should have an opportunity of becoming acquainted with the best that foreign art has to offer. But the main purpose is to serve America art."

"Gest's theater is to be a place where young America shall particularly have its innings—not only American dramatists, actors, scenic artists and so forth, but American singers and composers, not, of course, in rivalry to grand opera, but supplementary thereto. And young America will make good; for talent is



CLAUDIA MUZIO

Photo by Van Riel

Dramatic Soprano, Who, as a Leading Member of the Chicago Civic Opera Association, Has Added New Successes to the List of Her Former Achievements at the Metropolitan Opera House. (See Page 19)

latent here, throughout this vast country, a profusion of talent, awaiting only guidance and adequate opportunity."

### Proposes Opera in English

Amplifying Mr. Kahn's announcement, Mr. Gest threw further light upon the musical phases of his undertaking.

"I went through the mill with Oscar Hammerstein," he said. "After his first operatic production at the Manhattan we went to a modest 'quick lunch' and discussed it together, and I have always had the ambition to do something in a big way for the cause of opera in English. This will be my opportunity. I remember that in Russia people said opera could never be sung successfully in Russian, but today the people there

demand that it be given in the vernacular. This experience will be repeated in America."

"Of course, my plans are still vague," Mr. Gest continued. "I had not intended to announce them so early. But one thing is certain; this new theater will not be a rich man's plaything, nor will it be run for the benefit of a few highly paid stars. No effort will be made to start with the most elaborate productions or the most famous singers or finest orchestra in the world. It will have a more modest beginning, but it will be of the finest possible quality artistically, and if the people show that they are ready to support an institution

[Continued on page 2]

## In This Issue

Musical Alliance Dinner and Meeting.....Section Two  
Victorian and Neo-Georgian Music: By D. C. Parker.....3  
Racial and National Features in Music of Today.....5, 32  
New York Events 6, 17, 37, 38, 42, 43; Chicago.....28

## BOSTON ACCLAIMS CHICAGO OPERA AFTER A DEARTH OF THREE YEARS

Fine Performances of First Week of Westerners' Visit Come as a Revelation to Opera-Hungry Citizens—Montemezzi's "L'Amore dei Tre Re" Heard for First Time in Boston—"Walküre" Revived After Ten Years, and Other Standard Works Given—Season Opens with Fine Performance of "Aida"

BOSTON, Jan. 29.—The Chicago Civic Opera Association opened a two weeks' season of grand opera at the Boston Opera House on Monday evening, Jan. 22. Not for three years has a major grand opera company paid a visit to this city, once the musical Athens of America. In 1920, the Chicago Association, then under different management, gave two weeks of opera. Thereafter it seemed that Boston would have to postpone indefinitely any further expectations of grand opera on a large scale. For, the Metropolitan had ceased its visits here, and it had been announced that the Chicago Company would confine its activities chiefly to the Middle West.

However, L. H. Mudgett, who became manager of the Boston Opera House late last season, set about to bring first-rate opera again to the Opera House. Last summer he began negotiations to have the Chicagoans spend two weeks in Boston. He organized a guarantee committee for the purpose of covering any deficit that might accrue. This committee consisted of Walter C. Baylies, George W. Brown, Henry B. Day, B. H. Bristow, Draper, Edwin Farnham, Greene, George C. Lee, John R. Macomber, James J. Phelan, John E. Thayer, Jr., Daniel G. Wing. The plea for subscriptions to the guarantee fund met with instantaneous success, and the projected visit became assured.

### Performances a Revelation

To opera-hungry Bostonians the performances by the Chicago forces have come as a revelation. In many ways the performances have been better than those of the previous visit. The stage settings are now of the best, some of them being intrinsic works of art. The orchestral performances have shown measurable improvement. It has been a veritable treat to hear a full bodied orchestra playing the operatic scores. Though smaller companies have given operas here from time to time, the inevitable mental reservations and extenuating apologies have not been conducive to a full enjoyment of the operas. At the conductor's stand, too, such an array as Polacco, Panizza, Cimini and Hageman is noteworthy.

Verdi's "Aida" ushered in the series by the Chicagoans. Rosa Raisa, who was to have appeared as Aida, was ill, and Claudia Muzio substituted. Hers was a vivid picturization, vocally and histrionically, of the rôle. Cyrena Van

[Continued on page 33]



## Contingent of German Artists Here; Rumors of Difficulties Are Denied



Photos © Underwood & Underwood

Artists of the Wagnerian Opera Festival Company Arriving on the Liner President Roosevelt: Inset, Jacques Urlus, Tenor, Formerly of the Metropolitan Opera, and Mrs. Urlus. In the Group of Women Members of the Company Are, Left to Right: Jessyka Koetrik, Elsa Alsen, Mrs. Urlus, Emma Bassth, Lotte Appel, Editha Fleischer, Maria Lorenz-Hoellischer, Hede Mex and Erna Ohlsen

ONE of the largest musical organizations which has visited the United States arrived last week, when 107 members of the Wagnerian Opera Festival company disembarked from the liner President Roosevelt from Bremen on Jan. 26. Heading the band of artists were Leo Blech, first conductor of the organization and Mrs. Blech; George Hartmann, general artistic director, and Mrs. Hartmann. Thirty-two principal artists of the company were included in the party, in addition to sixty-five members of the chorus and the executive staff. The scenery for the productions said to comprise 165,000 square feet of canvas, or enough to fill eight freight cars, was brought over on the liner. Ninety-three additional members of the company will come on a later vessel. An orchestra and twenty-six members of the chorus have been recruited in the United States by Eugen Gottlieb and Eduard Moerike, conductors, who arrived recently.

The principal artists arriving on the President Roosevelt were Elsa Alsen, Maria Lorenz-Hoellischer, Eva von der Osten, Marcella Roessler, Else Wuehler, Meta Seinemeyer, Lotte Appel, Hede Mex, Friedel Schwarz, Erna Ohlsen, Lotte Baldamus and Editha Fleischer, sopranos; Otilie Metzger-Lattermann, Jessyka Koetrik and Emma Bassth, mezzo-sopranos and contraltos; Jacques Urlus (who was accompanied by Mrs. Urlus), Adolph Lussmann, Robert Hutt, Paul Schwarz, Heinz Bollmann, Johannes Scheurich and Harry Steier, tenors; Friedrich Schorr, Friedrich Plaschke, Theodor Lattermann, Desidor Zador, Benno Ziegler, Peter Hegar and Rudolph Hofbauer, baritones; and Ernst Lehmann, Alexander Kipnis and Erik Schubert, basses.

The company lined up on the deck as the liner entered the Hoboken dock, and sang excerpts from "Meistersinger," with which work the New York season of three weeks at the Manhattan Opera House will be opened on Feb. 12. The first American performances of the company were scheduled to begin in Baltimore on Jan. 31, followed by a week's engagement in Philadelphia.

Changes in the personnel of the company followed the first announcements of the tour made in this country. Among the leading artists whose names were announced was that of Verz Schwarz, soprano of the Berlin State Opera. Mme. Schwarz, according to a representative of the company, was refused leave of absence by the management of the foreign opera house. A few changes made with regard to repertoire include a decision of the directors to omit Strauss' "Salome" from its list.

### Mengelberg and Walter Here

Among the important arrivals of the week was Willem Mengelberg, who will again assume the "guest" leadership of the New York Philharmonic during the late winter. The Dutch leader and Mrs. Mengelberg came on the Rotterdam, which also brought Frederic Lamond, Scotch pianist, who will make a concert tour of the United States, and Mrs. Lamond. Arthur Beckwith, who will be heard as first violinist of the London

Quartet, as substitute during the illness of James Levey, arrived on the Celtic.

Bruno Walter, noted Munich conductor, arrived on the Manchuria on Jan. 30. Mr. Walter will lead several concerts as "guest" with the New York and Minneapolis symphonies.

Andreas Dippel, director of the United States Opera Company, sailed on the President Harding for Bremen. S. L. Rothafel, manager of the Capitol Theater, New York, left on the Berengaria for a brief visit to Europe.

### Official Denies Rumored Difficulties

Rumors to the effect that the Wagnerian Opera Festival company, recently arrived from Germany, would not give its projected New York season at the Manhattan Opera House, opening on Feb. 12, were set at rest by a categorical denial by an official of the company on Monday. Reports were in circulation in New York last week that George Blumenthal had resigned from the presidency of the enterprise, and that the members of the company or the orchestra had demanded advance fees.

"No demand of this sort has been made," said the secretary of the organization, when the report was called to his attention. "The members of the company are already on their way to Baltimore, and the salaries of the chorus and orchestra have been paid for a week or more in advance. Mr. Blumenthal is the

president of the organization, as he has always been. The New York season will be given without a doubt, as the advance sale has been a very high one.

"The only annoyance we have met with has been a slight tardiness on the part of the customs officials in passing our scenery and properties. We have arranged for the immediate shipment of the scenes for five operas to Baltimore. The rest will be sent to Philadelphia for our week's engagement there, or sent to the warehouse in New York."

At the Manhattan Opera House, the manager, Mr. Coleman, confirmed the statement that the New York season would surely be given. "We have received payment in full for the rent of our house for three weeks, and several additional weeks have been tentatively engaged," he said. "We had to open the box office for the advance sale for the German artists' season some time ago, as the forces at the branch office of the company could not handle all the applications. In the first six weeks the subscription amounted to \$78,000."

Alterations now being made at the Manhattan will be completed within a few days, Mr. Coleman stated. The arrangements will include ample provision for heating the building, which has been entirely renovated. The lobby of the famous house erected by Oscar Hammerstein, and now owned by New York Consistory, Ancient and Accepted Rite of Scottish Freemasonry, has been enlarged and redecorated.

### Report Appeal to German Embassy

A Washington dispatch to the *New York Times* on Jan. 29 stated that the members of "a German opera company now in Baltimore" had appealed to the German Embassy in the capital for assistance. According to a statement by an official of the Embassy, the group was in financial straits. It was stated that "an American syndicate" which had induced the company to leave Berlin for the tour "had not been able to fulfill certain of its promises." The officials of the Embassy, according to this dispatch, were approached by a lawyer for the German company, who was told that the Embassy could do nothing in the case.

BALTIMORE, Jan. 29.—In order to assure the Federal authorities that none of the scenery and effects of the Wagnerian Opera Festival Company will be disposed of in the country, a \$40,000 bond has been given. The sum named was telegraphed to New York by John Tjarks, owner of the Armistead Hotel here, where the singers are quartered.

The scenery and costumes were released by the New York Customs authorities when the bond was filed on Tuesday last. Fears were entertained that the first production in Baltimore on Wednesday night would have to be postponed. At time of going to press, however, it was believed that the company would open as scheduled.

## Morris Gest Plans Art Theater in N. Y. to Advance American Music and Drama

[Continued from page 1]

that stands for the development of American talent I shall do my share by making this theater as representative of the national art spirit as anything Europe can boast of."

While Mr. Gest intends to stress opera in English and American music and musicians, he will also produce foreign dramatic and operatic works if the cause of American art would be benefited thereby.

"If I happen to know of something of unusual interest that is going on, even if it is in India or China, for example, I shall endeavor to bring it to New York, as I did with the Moscow Art Theater."

### No Outside Control

Although Mr. Kahn and other art patrons have expressed their interest in the undertaking and have pledged their support, Mr. Gest claims that there will be no outside financial control to influence the policy of the theater.

"We shall probably start out in debt," he said, "but I have always been tempted to try the things that looked impossible. We need money to try out and develop talent. We need money to produce failures, of which there will be a lot, and we are not going to waste any on the building or decorations. The theater will be as close to a barn as we can



Morris Gest, Originator of a New Project for a Great Art Theater in New York

contrive it, without making it uncomfortable."

The theater will be built as near Times Square as possible. Besides the main auditorium it will contain a small concert hall to be used for rehearsals, recitals and small productions.

## The Whispering Gallery

JASCHA HEIFETZ, who is now touring the United States, will not return to America till comparatively late in the season next year. It is said that he finds the Orient particularly attractive, and proposes to undertake a long concert tour of that part of the world.

Indeed, it has been freely rumored that Mr. Heifetz intended to cut America altogether from his itinerary next year, because of his dissatisfaction with certain existing conditions, but this rumor, it is officially stated, is incorrect, and "he will be heard again in the United States in January next."

Lionel Powell, London concert manager, visited New York the other day, and was in negotiation for a number of artists for appearances across the Atlantic. Report states that Beniamino Gigli was approached for a concert tour of England and the Continent.

Arthur Beckwith renewed an old acquaintance with members of the London String Quartet when he arrived in New York a few days ago, for he has frequently appeared in public with them in England. Mr. Beckwith, who is now on his first visit to America, was formerly first violinist of the London Philharmonic Quartet, and has filled the post of concertmaster of the Queen's Hall Orchestra.

James Levey, whose place in the London Quartet will be taken during his illness by Mr. Beckwith, has shown marked improvement in health within the past few days.

A hush had fallen over the audience in the softly closing strains of a Grieg Andante, played by Myra Hess and the Metropolitan Orchestra at Sunday night's concert, when some man in the audience coughed aggressively, and completely destroyed the beauty of the music, for truth to tell, his cough resembled the bark of a dog. If he had shouted "Good-night, Bill!" to an acquaintance in the theater at that moment, there might have been a riot, but he was allowed to make an equally strange noise without exciting the least comment—except the profanity in which, *sotto voce*, another member of the audience denounced him. The plea of M. Coué, that the coughers should employ auto-suggestion to overcome their bad habit, doesn't seem to have done much good.

THE FLANEUR.

### Strauss May Head School of Composition in Vienna

VIENNA, Jan. 20.—The directorship of the School of Composition in the State Academy of Music, which is to assume the status of a university, has been offered to Richard Strauss. The Minister of Education, according to report, has invited the noted composer to accept a prominent post in the faculty of the reorganized institution. It is planned to enlarge the scope of the State Academy, so that it will draw pupils from all parts of the world. Dr. Strauss was recently appointed president of the Salzburg Festival Association and is preparing productions for next summer's festival, for which Mozart's "Magic Flute" and his own "Ariadne" have already been announced.

### L. E. Behymer Fêted on Wedding Anniversary

LOS ANGELES, CAL., Jan. 27. —The Gamut Club gave a dinner in celebration of the thirty-seventh wedding anniversary of its president, L. E. Behymer, the well-known Pacific Coast impresario, and Mrs. Behymer, on Jan. 10. A loving cup was presented to Mr. and Mrs. Behymer by the members of the club, Seward Simmons making the presentation speech. Ben Field, vice-president of the club, was the toastmaster, calling upon many persons prominent in local musical activities for talks. Tributes were paid to Mr. Behymer for his work in the cause of music during his thirty-five years' activity as manager in this city. Among the 450 guests at the dinner were three children of the impresario, Mrs. Roy Malcolm, Mrs. E. E. Moody and Glen Behymer, and six grandchildren.



# English Music: Victorian and Neo-Georgian

By D. C. Parker

**D**EAN INGE of St. Paul's Cathedral, London, is one of the profoundest thinkers and most stimulating writers to be discovered in the length and breadth of England today. His knowledge is as amazing as his scholarship is sound. He ranges over a wide variety of topics—history, war, democracy, population, and so on. He has a large public, which listens to him, or reads him, with evident pleasure and profit. For the public really likes a man who states his view, whether that view is palatable or not. It is hardly astonishing, therefore, that a lecture on the "Victorian Age," which he delivered not very long ago, attracted much attention, the more so as the dean is not given to mincing matters. I have just been re-reading this lecture, and was much struck by what he said of Tennyson, the novelists of the fifties, Dickens, Thackeray, Charlotte Brontë, George Eliot, Disraeli, Kingsley, Trollope, Bulwer Lytton and Meredith, and of the activities which characterized the reign of the Queen generally. As everyone knows, no game is easier to play than that of showing how foolish our parents and grandparents have been. But this philosophical writer does not indulge in such a cheap pastime. "I have no doubt," he says at the end of his discourse, "that the Elizabethan and Victorian ages will appear to the historian of the future as the twin peaks in which English civilization culminated."

Absorbing as all this is, I have no intention of indorsing or refuting the statement just set down, for I am not competent to do so. But I cannot pass by the significant fact that in the review of the Victorian Age just alluded to no mention is made of music. Here we see passing before us, as it were, Tennyson and Browning; the twin giants of politics, Disraeli and Gladstone; Carlyle and Ruskin; the novelists already mentioned, Huxley and Darwin. But they pass before us in silence. I repeat, one is impressed by the peculiarity of the circumstance. When Macaulay touched on the intellectual and scientific achievements of the seventeenth century, he found it possible to do so without writing the word, "Purcell." Dean Inge is as reticent. In saying this, I am putting a fact on record and not voicing a grievance. For one must assure oneself that the musical activity of the period warrants mention before one indulges in censure.

**D**ID England, during the time of which I speak, see the life work of a musician worthy to be mentioned with the great poets and novelists who then grew upon her soil? Did she witness the career of one who has anything approaching the significance of Tennyson or Dickens? There can be but one answer, I think. Much of the music to which the adjective Victorian applies is mildly scholastic, obeying the rules like a good little boy at a tea party, and without the strength and personality to make rules for itself, as all vital music does. Much of it is never heard, and little likely to be heard, by the concert or theatergoer of these days. One reads the names of Balfe, Bishop and Macfarren (the greater part of whose active lives fell within the Victorian years), to mention but three. Are they more than names which possess a mild interest for the digger of the past; are they remembered by more than one or two compositions far from epoch-making? Then there is Sterndale Bennett (1816-1875), to whom Schumann paid a tribute when he introduced a theme from Marschner's "Temple and Jüdin" into the final of his "Etudes Symphoniques." Nothing that I have heard of Bennett's has caused me to regard him as other than a tame and placid Mendelssohnian. Originality is certainly the last quality with which I would credit him.

Where can we detect a repercussion of the momentous events which were taking place abroad? Let us remember that the nineteenth century was rich in musical

history. It witnessed the work of Berlioz in program music, that of Wagner in music-drama, that of Liszt in the symphonic poem. It saw the birth of Schumann's songs. One assumes that an inquisitive and idea-loving musical community would have been widely and intensely interested in such important activities; and that, interested in them, studying them, absorbed by them, the works produced by it would in some

hear it today; nay, it would be played in half a hundred concert halls. Do you know of one to whom you would go for rest, refreshment, and recreation, and a strengthening of your spiritual self as you go to those masters of the pen? Applying the practical test, we may risk the assertion that very, very little of this stuff has had the momentum to carry it down the years.

Happily, historical explorers will find

an empire within which men of many races and creeds took their places; contemplating the variety of tongue, social custom, landscape and atmosphere which these men represented, one wonders at times why such a vast mass of material did not inspire a score that sang the magnificence of it all in sovereign fashion. Whether sailing the seas, planting the flag on far-off shores and opening up darkest Africa are incompatible with or unfavorable to the production of such a score I gladly leave to those absorbed by such problems.

\* \* \*

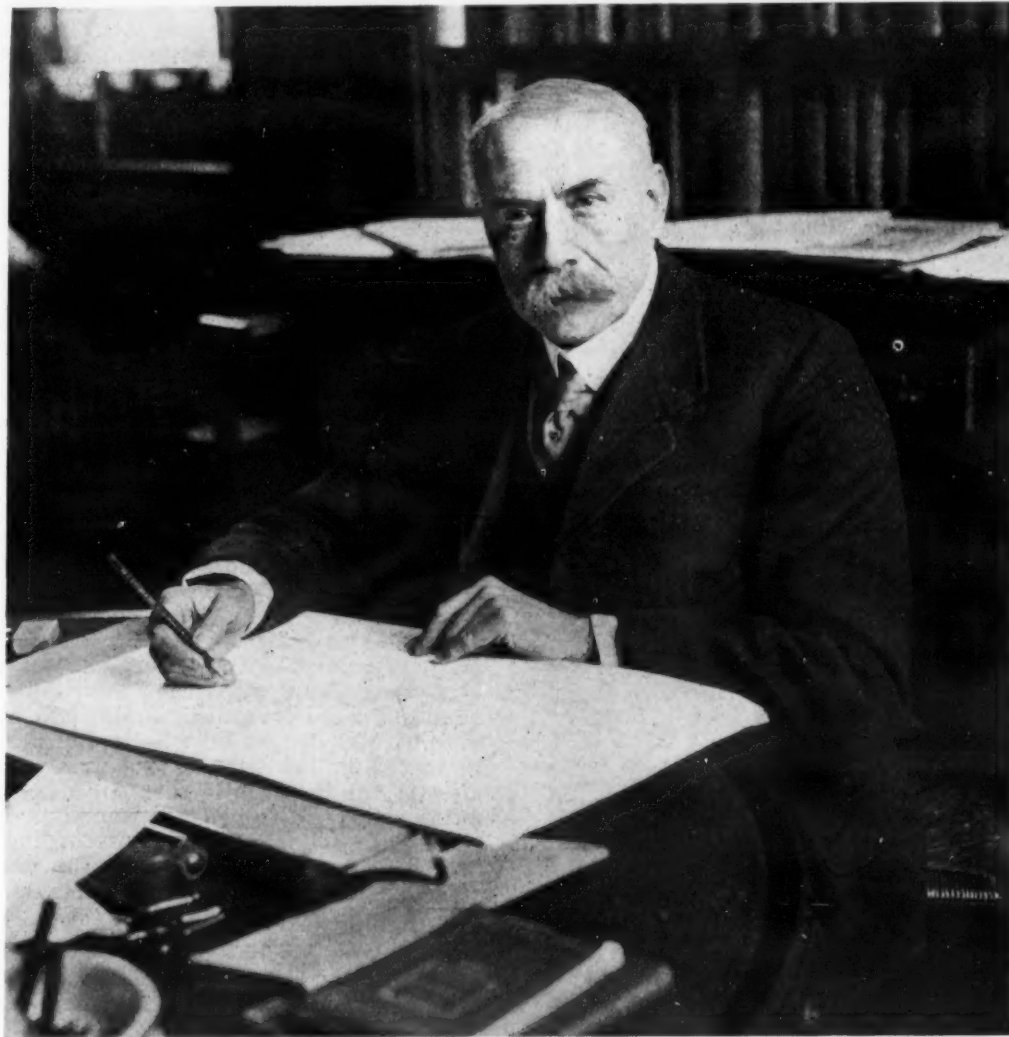
**I**N the address already referred to, Dean Inge utters these words: "Each generation takes a special pleasure in removing the household gods of its parents from their pedestals and consigning them to the cupboard." Needless to say, one has to satisfy oneself that the figures removed are gods. In the present case I do not think one is likely to be embarrassed by the discovery of too many deities on the pedestals. But the advice is wise advice, and I must here reiterate that, so far from simply playing an easy game, I am trying to determine what place Victorian music occupied in the general activity, artistic and intellectual, of the period.

It will be agreed, I think, that within recent years England has gained immeasurably in musical prestige. The date of the awakening is variously put, and this point need not detain us here. It is enough to record the fortunate fact just chronicled. No responsible person is likely to indulge in prophecies as to the longevity of very much of the music composed in England today. Some may conceivably contend that if the Victorian looked upon Mendelssohn with awe, his descendants have not scrupled to sit at the feet of Debussy and some of the Russians; that if Victorianism, to a large extent, connoted caution, restraint and academicism, neo-Georgianism, to an equal extent, represents dealing in "stunts," experimentation, a desire to be anything rather than cautious, restrained or academic. Victorian music might possibly be charged with a lack of curiosity, neo-Georgianism with an excess of the identical quality. But, perhaps, after having thus indicated the change of attitude, I should return once more to Dean Inge, who says that "a movement has more to fear from its disciples than from its critics. . . . Every movement is a reaction and generates counter-reactions." These words, applied to the topic which engages us at the moment, may explain a great deal.

\* \* \*

**T**ODAY England can claim the possession of a group of composers whose works are of great interest and deserve study. In his attractive volume, "Variations on a Personal Theme," Sir Landon Ronald expresses himself in these terms: "Turning to British composers, here we find a plethora of great talent, a quantity of great promise and one genius." The genius is, of course, Sir Edward Elgar, the biggest composer England has given to the world since Purcell—I am not sure that the statement needs even that generous qualification. Elgar stands at the head and front of British music in its highest manifestations. I need only mention such compositions as the "Enigma" Variations (perhaps the finest set of variations in existence), the violin concerto, "The Dream of Gerontius," "The Apostles," "Falstaff," the two symphonies and the magnificent quintet. About the man who wrote those things there can be no shadow of doubt whatever.

One is struck, however, not only by the number of contemporary English composers, but by the variety of the music produced by them. This is made sufficiently evident if some of their names are set forth—Delius, Bantock, Vaughan Williams, Holst, Holbrooke, Boughton, Bax, Goossens, Bliss, Cyril Scott, Ireland and Quiller. The list is one to which any country might point with some pardonable pride. There is no use pretending that everything written in England today is going to enjoy immortality. That can be said of more countries than one. What can be said is that England exhibits an amount of vitality, ability and fine musicianship; that she has several men who are really musicians and not mere writers of notes. To be able to say this is to be able to say very much.



SIR EDWARD ELGAR

Described by Mr. Parker as the "Biggest Composer England Has Given to the World Since Purcell" and the Genius Who "Stands at the Head and Front of British Music in Its Highest Manifestations"

measure have proclaimed this interest and inquisitiveness. So far as I am aware, they were not vitally affected, though I cannot leave unmentioned the pioneer work of Walter Bache, disciple of Liszt.

\* \* \*

**I**T is, perhaps, curiously significant that the dominant influence in English music after Handel was Mendelssohn, not Schumann. Of course it may be said that Berlioz, Wagner and Liszt were not quite rapturously greeted in all other quarters; which, though undoubtedly true, does not disprove any deduction that we care to make here. It may be said, too, that the general body of Victorian music can be assessed only by those who have an intimate knowledge of all its aspects, not an easy thing to acquire if you have not a pick and shovel. In any case, I am far from attempting an assessment. I am simply inviting the reader to cast his mind over the music to which I refer, and ask himself several pertinent questions concerning it. It can hardly be doubted that if any musician of the time produced music at all comparable to the poetical works of Tennyson, the novels of Dickens and Thackeray or "The French Revolution" of Carlyle—comparable, that is, in its significance for mankind, in its power to interest men, to move them deeply and carry them out of themselves—we should

an oasis in the middle of a pretty dry patch, that same having been provided by Sullivan. In the light operas written in collaboration with Gilbert, Sullivan did a difficult thing supremely well. There have been those who pooh-poohed the work which he accomplished in this sphere; they thought, evidently, that to give the world such scores as those of "The Mikado" and "Iolanthe" was not quite worthy of so able a musician. Time has laughed the objectors out of court. Where are Sullivan's operas? In the arena of the busy musical world, enjoyed by thousands, bringing happiness and pleasure to all who hear them. You can decide for yourself whether the composer was better employed in writing those pieces than he would have been adding to the stock of still-born oratorios or cantatas to be laid on the shelf.

\* \* \*

**O**NE cannot say that Victoria's reign was other than rich in achievement. In order to realize this, one has but to recall the increase of wealth and prestige which it witnessed; to mention the building up of the dominions beyond the seas and the advance made in science. Occasional music has seldom any great intrinsic value, and composers must work as seems to them best. But, contemplating the fact that consciousness of the existence of a great empire rose and developed while the Queen held sway—

**D**ID England, during the Victorian Age, see the life of a musician worthy to be ranked with the great poets and novelists of a period which Dean Inge couples with the Elizabethan Age as one of the twin peaks of English civilization? The question is asked by D. C. Parker, the British music critic, who, in the accompanying article, considers the glowing day of English letters from the standpoint of the musician. He finds the comic operas of Sullivan constituting an oasis in "a pretty dry patch," but, passing to the present, sees definite achievements in the work of the Neo-Georgian composers.



## Chaliapin to Be World's Highest Paid Singer Under New Hurok Arrangement



Feodor Chaliapin, Russian Bass, and S. Hurok, Who Will Be the Singer's Exclusive Manager Next Season

**F**EODOR CHALIAPIN, Russian bass, last week completed arrangements with S. Hurok whereby he will appear in America next season under the exclusive management of the Hurok Bureau. While no details of the financial arrangement were given out, it is stated that under the terms of the contract Mr. Chaliapin will be the highest paid concert artist in the world. This shows a complete reversal of the opinion of the American public in its appraisal of the gifts of the singer, who, fifteen years ago, failed to win the favor of Metropolitan Opera audiences.

Today he is not only one of the greatest attractions at the two principal opera houses in America, but has established himself as a concert artist of the first rank. At the time of his engagement for the Metropolitan for the current season it was said that his fee was to be

\$4,000 a performance. This, however, was denied.

Since his return to America last season Mr. Chaliapin has been under the joint direction of the Hurok Bureau and the Metropolitan Musical Bureau.

### Would Enlarge Naval Academy Band

WASHINGTON, D. C., Jan. 27.—Representative Mudd of Maryland has introduced a bill in the House of Representatives increasing the personnel and readjusting the pay of the United States Naval Academy Band. The bill provides "That the Naval Academy Band hereafter shall consist of one leader, with pay of first lieutenant in the Marine Corps; one second leader, with a base pay of \$175 per month; one drum major, with base pay of \$150 per month; forty-five musicians, first class, with a base pay of \$125 per month; twenty-seven musicians, second class, with base pay of \$100 per month. The said leader of the Naval Academy Band, the second leader of the band, the drum major of the band and the enlisted musicians or

the band shall be entitled to the same benefits in respect to pay emoluments, retiring arising from longevity, reenlistment and length of service as are now or hereafter may become applicable to other officers or enlisted men of the navy." The measure has been referred to the House Committee on Naval Affairs.

A. T. MARKS.

### Cornell Pichler to Succeed A. Fabiani as Associate of J. E. Allen

Cornell Pichler, formerly of the Royal Opera of Budapest and a son of Elemer Pichler, operatic conductor, will succeed A. Fabiani as the business associate of J. E. Allen, New York manager. The firm plans to establish an operatic exchange between this country and Europe, bringing artists to America from the opera houses there and arranging European operatic appearances for American singers. The firm will be known as the Allen-Pichler Company.

### Hod Carriers' President Joins Musicians' Union

Paul Vaccarelli, president of the Hod Carriers' Union and one-time head of the Longshoremen's International Union, has abandoned the arts of the hod and the loading tackle for music. At a recent meeting of the Musical Mutual Protective Union he was elected business agent of that organization. Report states that he satisfied entry requirements by qualifying on the traps, after a special course.

### Benjamin Will Contest Ended

A contest over the will of Park Benjamin, father-in-law of the late Enrico Caruso, has been settled, according to a statement by Mrs. Dorothy Benjamin Caruso, widow of the tenor, on Jan. 26. Mrs. Caruso indicated that "substantial" amounts were awarded to the five children of Mr. Benjamin, who had been disinherited in his will on the grounds of alleged "unfilial conduct." An order admitting the will to probate was signed by Surrogate John P. O'Brien, according to Mrs. Caruso's attorneys, with the provision that the derogatory statements by the testator be struck out.

### Schönberg Authorizes Performance of His "Pierrot" in New York

Recent reports that Arnold Schönberg viewed with disfavor the forthcoming New York production of his "Pierrot Lunaire" by the International Composer's Guild, have been denied at the office of the Guild, which announces that authorization for the performance has been received from Vienna. It is stated that Emil Hertzka, Schönberg's publisher, has cabled the rights of production and has forwarded the score and parts to the Guild. Recent letters are said to contain cordial wishes for the success of the performance, which will be given in the Klaw Theater on Feb. 4.

### Debalta Enters Managerial Field with Winnipeg Choir

S. L. Debalta, who is known as a writer on musical subjects and who has contributed to MUSICAL AMERICA, has entered the managerial field as impresario of the Winnipeg Male Voice Choir. This organization, composed of sixty-five singers, will appear at Carnegie Hall, New York, on Monday, Feb. 26, with Alberto Salvi, harpist, as assisting artist.

## DIPPEL ANNOUNCES NEW OPERA SCHEME

Project to Include Twenty Cities, with Cincinnati as Headquarters

CINCINNATI, Jan. 27.—Andreas Dippel has proceeded so far with the restoration of his operatic venture that plans have been announced for the formation of the Inter-City Grand Opera Association, with Mr. Dippel as director-general. The project will include twenty leading cities and Cincinnati will be the headquarters.

It is proposed that six performances will be given each season in the larger and three in the smaller cities. A number of Cincinnati music-lovers have rallied round Mr. Dippel, and the experience gained in the recent performances of the United States Grand Opera Company, which gave "Walküre" eleven times, has proved of great value in the reorganized scheme. It is intended that each of the other cities to be visited by the company should appoint a responsible committee, which shall pledge its support to the extent of a definite minimum patronage for a stipulated number of performances. Each of these cities will be entitled to representation on the board of governors, which shall consist of about twenty members, and this board will elect an executive committee, from which, in turn, a finance committee will be chosen which shall have complete jurisdiction over the finances of the organization.

It is believed that, at an average of \$3,500 a performance, the minimum receipts from the circuit for the season will be \$350,000, and the promoters hope to be able to give opera at reduced prices. By allowing season subscribers who are members a twenty per cent reduction on six performances, the net price for the best seats, it is estimated, will be reduced to \$4. Plans provide for visits to four cities each week and a total of at least 100 performances for the season.

Members of the clubs organized under the old scheme are to receive a refund of the value of their unused tickets for the remainder of the present season and will retain for future seasons the choice seats now assigned to them and all the privileges of club membership, including discounts on tickets and admission to explanatory lectures preceding the performances.

The new scheme, it is announced, has already received approval in a number of the other cities.

Carl Friedberg, pianist, composer and conductor, will arrive in this country about the middle of February, after an extensive tour in Europe. He will come direct from Holland to undertake ten weeks' instruction work at the Institute of Musical Art. During his stay here Mr. Friedberg will give no public concerts. He has not been heard here since 1914, when he made a country-wide tour as a recitalist, and in conjunction with Fritz Kreisler, also as soloist with the Philharmonic Orchestra. He was heard with leading symphony organizations.

### Divorce Granted to Mme. Matzenauer

SAN FRANCISCO, Jan. 29.—Margaret Matzenauer, operatic contralto, was granted an interlocutory decree of divorce from Floyd Glotzbach, by Superior Court Judge Frank J. Murasky here today.

### Chicago Opera Receipts Exceed Past Record by Ten Per Cent

**C**HICAGO, Jan. 27.—Amplifying the statement made at the Auditorium during the last week of the home season of the Chicago Civic Opera Association, Samuel Insull, president, reports that the gross receipts were 10 per cent greater than in any past season. The expenses were \$700,000 less than in 1921-22. This does not eliminate the deficit problem, but, as indicated in MUSICAL AMERICA last week, the bill this season will be met by less than the amount underwritten by the 2200 guarantors. With opera on the scale on which it is presented in Chicago, Mr. Insull declares that talk of wholly eliminating the deficit is ridiculous. He sees no hope of making the organization self-supporting in the immediate future, although it is hoped that a considerable addition will be made to the receipts by the extension of the season.

## Success of Baltimore Sunday Concert Leads to Plan for Municipal Series

**B**ALTIMORE, Jan. 27.—Mayor William F. Broening has been much impressed with the success of the first Sunday night concert given by the Baltimore Symphony on Jan. 21. He held a conference recently with Frederick R. Huber, municipal director of music, and in addition to three further concerts in the Sunday series, as originally projected, there is now under contemplation a plan to include three additional Sunday night concerts under municipal auspices.

Mr. Huber, who is at present in New York negotiating for artists and attractions for future dates, has been authorized by Mayor Broening to arrange suitable programs for the Sunday evening series. Features of educational and civic interest will be stressed in these

municipal musical events. Plans do not allow consideration of any musical entertainment on a mere commercial basis as yet, the venture following the purely esthetic side. These educational and cultural concerts will mark another advance in municipally managed musical affairs.

The plan, as outlined by the Mayor and Mr. Huber, is to utilize the Baltimore Symphony on Feb. 25, March 18 and April 22, and on the Sunday evenings preceding these dates to have additional features similar to those presented at the Sunday evening concerts at the Metropolitan Opera House in New York. The soloists announced for the Sunday symphony evenings are Cecil Burleigh, violinist, and Anne Hull and Mary Howe, pianists. A quartet of vocalists is also to appear.

F. C. BORNSCHEIN.

**MUSICAL AMERICA**

**REPRESENTATIVES WANTED**

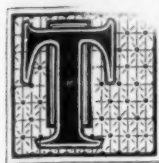
Only persons of highest integrity who know local musical field intimately will be considered as correspondents. Excellent opportunity to perform definite service in Musical America's nation-wide constructive program. State qualifications.

**501 Fifth Ave.  
New York**



# Racial and National Features in Contemporary Music

By LAZARE SAMINSKY



THE world's present musical activities have one important point. They make evident again that racial roots of art are so strong and stable that they resist the most terrific world catastrophes. The fearful blaze of historic fire, which our own eyes have seen and still look at, has extinguished creeds and prejudices, classes and rulers, sacred habits and usages, nay, civilization itself—anything but the racial foundations of peoples' spiritual life. And after all these cataclysms, humanity sticks more than ever to the fundamental leanings of nature, with its underlying animal psychology.

More than ever we see the desire for racial manifestation and racial integration. At present, distinct racial musical cultures are becoming more and more crystallized, are rising from the ashes of a tempestuous transitory epoch.

The zoological nationalism in art, militant in appearance and empty in essence, is being replaced by racialism; the higher, purely cultural and peaceful force, whose slogan is preservation of every musical word, every musical color, created by any race. For there does not exist a race, as small as it may be, which is not able to produce folk-songs of its own, fit to become a basis of valuable musical culture.

## Children of the Sun

There is no greater triumph of racial art than the new conquest of Europe by the joyous young Italian crowd, the Casellas, Malipieros, Respighis, Pizzettis; by their music, in which sunshine, virility and life are blended in a most convincing way. I thought of it while hearing again, after years, "William Tell," revived recently at the Metropolitan Opera House; the dear old music of Rossini, which was the joy of my childhood when played as a potpourri by a Cossack regimental band in a southern city of Russia. And I felt even more strongly, when Montoux conducted, a few days ago, the delightful "Pulcinella" of Pergolesi-Stravinsky, which the latter arranged in the shape of a ballet, having restored the old clavier *Auszug* of Pergolesi and wonderfully orchestrated it.

Why do Rossini and Pergolesi live an eternal life? Why do we find robust backbone and undying vitality in Italian music, be it of highest order, like Rossini's "Barbiere" or Malipiero's "Impressioni dal Vero," or of elementary order, like "Tosca" or songs of Tosti?

It is because their art is profoundly racial, a stable and organic creation. It is an offspring of the Sun, Bringer of Life, whose beloved children they were and are, those old and young Italians.

It is interesting how their art, bearing typical Latin racial marks, vivacity and transparency, has an amazing gift of contrast, sensitiveness for light and shade. It is thrilling to glance into the soul of this race and find joy and somberness, eloquence and tragic silence living together. The radiant "Impressioni dal Vero" are as much Italian as Casella's "A Notte Alta," almost mediæval in its somber and vigorous silence.

## Loeffler and Gruenberg

The strongest feature of the last American Music Guild concert was the juxtaposition on the program of two men, Charles Martin Loeffler, the great American composer, and Louis Gruenberg, the young and rising one.

They are so much alike and so very different. They are both strong creative personalities, musical natures of amazing richness, representatives of a highly cultured type of musicians, conscious and best equipped technically as composers. But, while Gruenberg's creative gift is of the Dionysian type, Loeffler is clearly an Apollonic nature, a constructor gifted with clear vision of the whole, reserve and caution. You feel it strongly while hearing his beautiful larger work, "La Mort de Tintagiles," as well as the charming little rhapsody for oboe, viola and piano, first of the Loeffler pieces so delightfully played by Albert Marsh, Sandor Harmati and Harold Morris at the Guild's concert.

Louis Gruenberg's Dionysian nature has its shortcomings and its advantages.

He is a composer of a thousand moods, he is of the kind who gets sometimes lulled by uncontrolled improvisation. In his remarkable violin sonata, played superbly by Albert Stoessel and the composer, this very improvisation is equally responsible for the length of the finale, unjustified by the scope of its thematic base and its possibilities, and for the delightful, unexpected codetta, the smile

program, Daniel Gregory Mason's songs are performed many times, but the little known Charles Griffes' Piano Sonata, very well played by Catherine Bacon, reveals some quite unfamiliar features of Griffes' nature.

There is certain austerity and mystic dreaming in this very beautiful sonata, which belongs to the masterpieces of American literature.

## When Coates Talks French to the Orchestra



Impressions of Albert Coates, Guest Conductor of the New York Symphony, by a Member of the Orchestra

ALBERT COATES, the tall Britisher from Petrograd, is a man of few words when he directs the orchestra at rehearsal, in spite of a vocabulary drawn from several European languages. His linguistic cosmopolitanism has puzzled some of the members of the New York Symphony. When he has some confidential information for the basses he invariably uses the language of his birthplace, evidently inspired by a concordance of sounds; when he addresses the band as a whole there is sometimes a cockney flavor to his English. "Take the blinkers off!" was a command a little puzzling at first to players who think in terms of automobiles, but they now know that

they have to give attention to more than the notes in front of them and listen to the ensemble to which they contribute. The orchestra has learnt to execute a "bouquet" to the satisfaction of the guest leader. When the word is "extase," the musicians know that here is a phrase of rapture and they have to "put their souls" into it. Whether the distinguished visitor will ultimately puzzle some perspiring member of the London Symphony with the order to "step on the gas" time alone will show. Above, he is presented as one member of the New York Symphony, G. O. Harnish of the viola section, sees him. But whatever view the players take of Albert Coates, they all vote him "a jolly good fellow."

of a vivid creative mind, full of whim and devil.

From this surplus of Dionysian, however, Gruenberg's strongest features are derived; his wonderful virility, lion-like strength of expression and his creative grasp. He is lucky to be also an amazing and highly original pianist with a great pianistic imagination. I understand why Busoni is so fond of this former pupil of his. Many of the keyboard celebrities coming from overseas are weaklings in comparison with Louis Gruenberg. He must be compelled, for the sake of art, to pay certain attention to his piano.

Among other pieces on the Guild's

I recall vividly my first closer acquaintance with the younger American composers when I conducted Griffes' "White Peacock" at Adolph Bolm's ballet performance in London, about two years ago. I got the same impression of gentle freshness and loftiness as I did in my boyhood while reading the Russian translation of Edgar Allan Poe's "Annabel Lee" and other poems, but the impression was then much weaker.

## Deems Taylor and Henry F. Gilbert

Deems Taylor's symphonic poem "The Siren Song," Op. 2, very energetically conducted by Henry Hadley at a recent Philharmonic concert, was written

by Mr. Taylor about eleven years ago, when he was twenty-six, and does not represent truly this composer's outstanding creative gift, knowledge and mastery. The music of the "Siren Song," skillfully planned and full of the element which the French name *la beauté de diable* is subtle and gentle in the first section describing the seas, but it grows paler and less expressive toward the marchlike section. This music can not be compared with such a fine and masterly piece as Deems Taylor's suite "Through the Looking Glass" or those piano pieces, noble in expression and slightly Scriabinian, which had such a fine success, when excellently played by Robert Schmitz at the American Concert given by the Paris École Normale de Musique, where I lately heard them. Henry Gilbert's suite from music for the Pilgrim Tercentenary Pageant had an initial performance at Plymouth, Mass., under Chalmers Clifton, this fine musician and leader, and was played again a few days ago under Mr. Hadley. This music is less subtle than Deems Taylor's, but it has, too, a strong backbone, freshness and this peculiar flavor which makes us feel it is very American.

## The Two Rachmaninoffs

Rachmaninoff's beautiful choral "Angelic Salutation," given lately by the Schola Cantorum, and some finer of his latest songs sung recently by Frances Alda and Nina Koshetz once more evoked in us revolt against the snobbish attitude taken in certain "quasi modernistic" circles toward Rachmaninoff's compositions. They try to denounce him as a second-rate Tchaikovsky, as a representative of backward currents, who cannot claim a place among true contemporaries. It is not right. It is a great error to mingle the two Rachmaninoffs, the very young one, author of early songs with their lack of artistic reserve, with their nude lyricism à la Tchaikovsky, their elementary technical texture, superficial Russianism and drawing-room elegance, and the late Rachmaninoff, author of the beautiful and majestic "All Night Liturgy," and his latest songs with their refinement and tragic color.

Anyhow, in vitality, passion, expressive strength and humanity in feeling, Rachmaninoff stands infinitely higher than Glazounoff, whose stodgy and dead symphonies have lately gained, once more, some access to New York's programs. We have heard again his Fifth Symphony, a real land of peaceful tedium and encyclopedia of musical thoughts and rhythms borrowed from everywhere, from Mendelssohn, Wagner, Rimsky-Korsakoff, Russian folk-songs, and used by the hand of a sleepy and cold academician.

The energy and buoyancy of Albert Coates tried to vivify, a few days ago, Glazounoff's Sixth Symphony, which is still rhythmically fresher than the others. This symphony is a typical example of empty nationalism, intentional, artificial and bombastic. It has nothing to do with racial art, of which Moussorgsky's "Boris" is such a wonderful example.

The really big man of new Russia, Scriabine, not yet fully understood and almost never well performed, slowly gains ground everywhere and more and more spreads his spell over the western creative mind. Several noted British composers, and also Leo Ornstein, Szymanowsky and Deems Taylor are clearly influenced by Scriabine. But what is more striking is that he has lately gained ground in France, influenced some of her composers, and appears much on programs. I have read with sorrow of the last programs of the splendid concerts given by the Paris *Revue Musicale*. A remarkable Austrian pianist, Mme. Karin-Dayas, played some of the best of Scriabine's piano sonatas and among them the magic ninth. Why, really, must we confine our existence to hearing Tchaikovsky's "Pathétique" and Rimsky-Korsakoff's "Scheherazade"? Is this state of things so hopelessly unchangeable?

## Bax's "November Woods"

Arnold Bax is unquestionably the strongest force in British composition in the many generations since Purcell. With Bax, Arthur Bliss, Gustav Holst (we do not consider Goossens as an Englishman

[Continued on page 32]



# Cleveland Orchestra Adds Its Mite to New York's Music

**Nikolai Sokoloff Again Leads Visiting Ensemble from Ohio—  
Van Hoogstraten Conducts Two Philharmonic Concerts—  
Stransky Says Farewell with an All-Wagner Program—  
Coates Brings Back "London" Symphony—City Forces  
Play Schubert's "Unfinished" Without a Conductor—  
Maria Ivogün, Erna Rubinstein and Ellen Rumsey Appear  
as Soloists**

THE orchestral week in New York was one of more than the usual array of incident. The Cleveland Orchestra, again under the leadership of Nikolai Sokoloff, paid the metropolis another visit. Josef Stransky conducted his farewell concert of the season, preparatory to turning the New York Philharmonic over to Willem Mengelberg. The two mid-week concerts of the Philharmonic were led by Willem van Hoogstraten, as guest conductor. In addition to its Sunday "pop," the City Symphony began its series of free concerts at Cooper Union.

Soloists with the orchestras during the week were, Maria Ivogün, soprano, and Erna Rubinstein, violinist, with the New York Symphony; and Ellen Rumsey, contralto, with the City Symphony. At the City Symphony "pop," two members of the orchestra, Sepp Morscher and Alexis Coroshansky, conducted in the place of Dirk Foch, still unable to resume his leadership, and the experiment was tried of playing the "Unfinished" Symphony of Schubert without a conductor.

As a feature of the New York Symphony's program on Sunday afternoon, Albert Coates played Vaughan Williams' "London" Symphony, which he introduced to New York at the time of his first visit, two years ago.

## The Cleveland Orchestra

The Cleveland Orchestra, Nikolai Sokoloff, conductor; Carnegie Hall, Jan. 23, evening. The program: Symphony No. 2, E Minor, Op. 27

Rachmaninoff  
Dramatic Poem, "La Mort de Tintagiles,"  
Solo Viole d'Amour, Samuel Lifschey  
Symphonic Poem, "Don Juan,".....Strauss

The Cleveland Orchestra, under the baton of Nikolai Sokoloff, paid its third annual visit to New York on Tuesday evening and did much to substantiate the claim of the Mid-Western city that it is the possessor of a first-class symphonic organization. Whether through a weeding-out process among the players or through well-directed rehearsals, the band has been brought to a higher stage of homogeneity since its last visit and

One who has had wide secretarial experience can devote part time to relieving a busy artist of the business details of his or her work. Box H. M., c/o Musical America Co., 501 Fifth Ave., New York City.

For Rent: Mason and Hamlin Grand Piano—Special rate on yearly contract. Practically new. Address: J. F. M., c/o Musical America Co., 501 Fifth Ave., New York City.

## Australia, New Zealand, Honolulu INTERNATIONAL TOURS LTD.

Head Office:  
15 Castlereagh St., Sydney, Australia.  
L. E. BRYNNE, Los Angeles, American Representative  
Frederick Shipman, Managing Director has made an arrangement with International Tours, by which they will not command his entire time, as heretofore, and he will devote the greater portion of each year to Personally Directed Tours of the U. S. A. and Canada. Mr. Shipman's address for the next six weeks will be Hotel Trenton, Los Angeles.

## CAPITOL

Broadway at 51st St.  
Phone Circle 5500  
"Subway to Door"  
World's Largest and Most Beautiful Theatre  
Edward Bowes, Managing Director  
Week Commencing Sunday Feb. 4  
Second Week by Popular Demand  
Douglas Fairbanks  
in "ROBIN HOOD"  
Overture to "Robin Hood," De Koven  
CAPITOL GRAND ORCHESTRA  
ERNO RAPEE, CONDUCTOR.  
Doors open at 12 noon for this engagement.  
Performances with Orchestra at 2:00, 4:00, 8:00,  
10:00; with Organ at 12 noon and 6 p. m.  
Special Presentation by ROTHAFEL

Theaters under direction of Hugo Riesenfeld.

## RIVOLI

Broadway at 49th St.  
Jesse L. Lasky Presents a  
George Melford Production  
"JAVA HEAD"  
BY JOSEPH HERGENHEIMER  
With Leatrice Joy, Jacqueline Logan,  
Raymond Hatton, George Fawcett and  
Albert Roscoe  
A Paramount Picture  
Riesenfeld's Classical Jazz  
Rivoli Concert Orchestra

## RIALTO

Broadway at 42d St.  
Louis B. Mayer Presents  
REGINALD BARKER'S  
"HEARTS AFLAME"  
With star cast including Frank Keenan,  
Anna Q. Nilsson, Dick Tucker and  
Russell Simpson  
A Metro Picture  
Riesenfeld's Classical Jazz  
FAMOUS RIALTO ORCHESTRA

now sings in a manner that is good to hear. The strings were especially fine and the brass and wood-wind choirs displayed excellent tone, and for the most part, admirable balance. While the program proffered nothing new for New York concert-goers, it had the virtue of presenting two compositions not over-worked in recent seasons. The best playing of the Orchestra was done in the Symphony, which for its wealth of musical ideas and its noble harmonies, might well be played oftener. Whatever novelty the work may have seemed to possess upon its first New York hearing in 1909, has been dissipated by the intervening years, for in these days of ultraist music, the Rachmaninoff composition seems to fit more properly into the old order of things. If the first movement seems a trifle long and somewhat ambling, this apparent shortcoming is forgotten in the high good humor of the second movement, in which the brass is given an excellent opportunity, and the third movement, an adagio of noble sentiment. There was some especially fine work in the last movement, in which the orchestra played with great intensity and sweep and with real virtuosity.

The Loeffler number, the solo part of which was played by the first violinist, Samuel Lifschey, was given a sensitive reading by Mr. Sokoloff. It served to show the cohesiveness of the band, the playing of the various sections being marked with spontaneity in creating the various moods. At the close of the Strauss number, both leader and men were given an ovation by an audience that almost filled the hall. H. C.

## Ivogün with Coates

New York Symphony, Albert Coates, conductor; Maria Ivogün, soprano, soloist; Carnegie Hall, Jan. 25, afternoon. The program:

Overture to "Russian and Ludmilla".....Glinka  
Airs, "Sweet Bird," from "Il Pensieroso".....Handel  
"Till Eulenspiegel".....Strauss  
Aria, "Märchen aller Arten," from "Die Entführung".....Mozart  
Symphonic Fantasy, "Francesca da Rimini".....Tchaikovsky

Mr. Coates gave a capital performance of Strauss' musical waggery in the season's first "Eulenspiegel," a happy variation from the round of "Don Juans" that has been in progress since almost the opening orchestral concert of the year. No one else has played the work with the clarity and the symmetry of the representation given by Dr. Strauss personally a year ago, but few other performances can be recalled that possessed the joyousness and sympathy of the one which amused and engrossed the Thursday subscribers at this concert. There was much of hearty tunefulness also in the Glinka Overture as Mr. Coates and his players presented it, and the mor-

bidly ruminating Tchaikovsky Fantasy was richly and sonorously achieved.

Miss Ivogün's singing of the Handel and Mozart airs proffered many moments of delight, though it was not altogether effortless nor free of blemishes as to pitch. Her highest tones—and they sounded very high, indeed, in the Mozart air—chimed like tiny bells, and her lower voice was particularly sweet and filled with tonal caress. Mr. Barrère's flute was of equal beauty with the voice in the honeyed bravura of the Handel song. The same program was given at the Friday night concert.

O. T.

## "London" Symphony Again

The New York Symphony, Albert Coates, conductor; Erna Rubinstein, violinist, soloist; Aeolian Hall, Jan. 28, afternoon. The program:

Two Characteristic Pieces.....Sinigaglia  
Concerto in A Minor.....Glazounoff  
Miss Rubinstein  
"London" Symphony.....Vaughan Williams

When Albert Coates introduced Vaughan Williams' "London" Symphony to New York two years ago, doubt was expressed as to whether the work would have been so engrossing under another conductor. It was Mr. Coates who brought it back for a second hearing last Sunday, and, as his methods and his personality have become much more familiar than they were in December, 1920, there was perhaps less difficulty in dissociating the work from its performance, which was an altogether admirable one.

The symphony grows with rehearing. Opinions may continue to differ as to the fundamental beauty of the material from which it is spun, but the picture it gives of London, with its bustle, its opulence, its poverty, its back streets where gentility has gone to seed, its contrast of slums and the Strand, its coster gaiety and vulgarity, its street cries and snatches of song, with Big Ben's solemn chimes and the Thames brooding under the fog, is a fascinating one. Changes in tonal technique, advances in craftsmanship may bring others who will limn the same pictures in a more vital way—Mr. Williams is by no means the first to present the noises of a city in musical guise—and it may then be that this music will fade rapidly for want of more

distinctive beauty of musical themes—but for his own generation, at least, Mr. Williams has painted with a brush rich in atmosphere and suggestion.

The small Sinigaglia pieces for string orchestra, abjuring the modernities of young Italy, were singularly grateful to the ear. The first presented a melancholy mood picture of a rainy day, without the aid of imitative patter to represent rain-drops and with no recourse to a wind-machine. The second was a merry caprice, with something of wistfulness in its sprightly melody.

Miss Rubinstein was excitedly applauded after the concerto, though it is not one of the best of its kind and her performance of it was by no means impeccable. The young violinist, whose childlike appearance remains a concert asset, played with much dash and assurance and generally with good tone, but her finger agility somewhat outran her ability to achieve a correct intonation.

O. T.

## Van Hoogstraten Conducts

The New York Philharmonic, Willem van Hoogstraten, guest conductor; Carnegie Hall, Jan. 25, evening. The program:

Symphony, No. 4.....Brahms  
Overture to "Der Freischütz".....Weber  
"Eine kleine Nachtmusik".....Mozart  
Hungarian Rhapsody, No. 1.....Liszt

There must be something of a surfeit of good conductors when one with so much in his favor as Willem van Hoogstraten continues a free lance in the field, unattached to any symphonic organization. Two special concerts of the Philharmonic, one of them with his wife, Elly Ney, the pianist, as its chief reason for being, introduced the Hollander to New York last season, and the acquaintance was ripened into hearty friendship during the summer when Mr. van Hoogstraten shared the leadership of the Lewisohn Stadium concerts with Henry Hadley. His appearance as guest conductor at the Thursday evening Philharmonic concert, and at a repetition of the same program on Friday afternoon, therefore found him no stranger to his audiences.

There was much to be admired in the warm and lucid performance which the

[Continued on page 38]

## Examples of tone production aid both teacher and pupil

A man's voice does not demonstrate well to a woman student and vice versa, but with the

## Oscar Saenger Course in Vocal Training

actual examples of tone production are afforded for each student's type voice, and so are of invaluable assistance.



Victor Records of the Oscar Saenger Course are on sale by all dealers in Victor products. Ask to hear them.

Victor Talking Machine Co., Camden, N. J.

## The Little Lilac Garden

Music by H. O. Osgood  
Words by Gordon Johnstone

Featured by

CHARLES HACKETT

on his  
Transcontinental Tour

and  
COLIN O'MORE

at his  
New York Recital

For Sale at Leading Music Dealers

## Composers' Music Corporation

Wholesale  
Retail  
Fourteen East Forty-eighth Street, New York

## Institute of Musical Art of the City of New York

120 Claremont Avenue, corner 122nd Street  
FRANK DAMROSCH, Director

## A Rare Opportunity

for advanced piano students, teachers and music lovers, as performers and listeners

## CARL FRIEDBERG'S EVENING CLASSES

Ten weeks, beginning February 12th, Criticism, Explanation and Demonstration  
Fees moderate  
Send for special Circular





Dear MUSICAL AMERICA:

It seems that in one of my recent letters to you I made a reference to Jascha Heifetz, the young violin virtuoso, having been "forced" to practise in the earliest years of his boyhood. Mr. R. Copley, connected with the management of Mr. Heifetz, writes me that he has always wondered why writers when referring to the youth of our successful violinists appear to be under the impression that they were "forced." So he called Jascha's attention to the article, who sent in from Birmingham, Ala., some exceedingly interesting information on the subject.

He writes that as Mephisto in his musings has asked the question whether he was "forced" to tackle the violin, he will make no secret of the fact that he was forced to practise when he was at the age of three, and that he was still in the cradle when his father discovered the peculiar effect of violin playing on his tender ears. The father would try to play out of tune and would observe the great uneasiness that Jascha felt and again that pure intonation and fine playing would quiet him down in most cases of distress.

By the bye, let me interrupt Jascha's statement for a moment to say that the peculiar effect of music on infants at a very early age has long been known as a proof of their sensitiveness to the rhythmic impressions on the ear drum which music produces. In the opinion of many scientists of distinction, if a child at a very early age; in fact, not many months after birth, appears insensible to pain or pleasure when hearing musical sounds, it is deficient in hearing, it will certainly never be a musician, perhaps may never appreciate music in any sense whatever.

To resume Jascha's statement. He says that his father decided that his future career was to become a great violinist, and as soon as Jascha was able to walk he put into his hands a quarter-size violin and forced him to practise. He would keep the little fellow at it for a half an hour, and then again and again, and when Jascha grew older, the father made him practise as much as three hours a day.

Jascha frankly admits that very often he would have preferred to play with the boys in the street, but he had his satisfaction when his father was away. He would run into the street with the violin and there play before boys of the age of four or five, showing them the wonderful things he could do, and so he became the hero of the neighborhood. He was allowed to play with other children and to play with toys, only he was more reserved by nature.

When he was six years old he learned to read and to write in his own language, not neglecting, Jascha writes, his general education, no matter how far he was advanced in music.

It was, however, through persistent and forced practise that he was made to

acquire a large repertoire which he retained till later days, when his practice was necessarily reduced because of many other things which engaged his attention and because of the extensive tours around the world that made it impossible for him to devote many hours to practice.

Jascha's experience shows very distinctly that the really great virtuosi, indeed some of our greatest composers, began to evince unusual musical talent almost in their babyhood. Mozart did. Josef Hofmann certainly did, for he was only nine years of age, I believe, when, with 100 musicians in the orchestra stacked up on the Metropolitan stage, he made his sensational debut here in New York and aroused a furore in an audience of exceptional size and critical musical ability.

The experience with such prodigies would tend to show that while practice at a very early age has been the usual thing, nevertheless something more was necessary, a natural feeling and sympathy for music and that "something" which we call genius, which none of us understand, but enables a Heifetz when he does make his debut to carry all before him and to rise at once to the very heights of his profession.

\* \* \*

The identity of the teachers of certain of our leading singers and players comes up from time to time in the public press, with the result that there is often considerable confusion and more often injustice done to those—especially Americans—who really were the ones who gave the artists of note the foundation of their education if they did not wholly complete it.

It has been customary, when a talented American won fame and was asked who the teachers were, to name certain foreigners of distinction who might, perhaps, only have added a few finishing touches or given a lesson or two.

Now it happened, as I think I have already written you, that in referring to Miss Mabel Garrison, I myself was induced to make the mistake which was also made by the New York Times in quoting from the opinions of certain writers in Berlin, where it seems she had made a notable success, that her teachers had been Marcella Sembrich and Lilli Lehmann, whereas, as a matter of fact, they had been first the Peabody Conservatory, then Oscar Saenger and later Herbert Witherspoon, formerly of the Metropolitan, with whom she had studied no less than seven years. I believe that Miss Garrison when she went to Europe did, at Mr. Witherspoon's suggestion, take a few lessons from Lilli Lehmann. It was after Miss Garrison had studied for several seasons with Mr. Saenger that the Aborns took her up, and she sang leading rôles so successfully that Hammerstein engaged her.

The New York Times, as you may recall, published a communication from your editor in which due correction was made, which brings me to say that whenever any of our leading daily papers, especially so notably fair a paper as the Times, is misled into error in such matters, if those who know the truth will write to the editor, suitable correction will always be made.

I am impelled to say this for the reason that it is important, as illustrating our musical progress, that where the credit really belongs for an artist's success to American teachers of whatever nationality, that credit should be frankly and loyally given. We have too long refrained from giving credit to American teachers of note when they deserved it.

Surely it is high time that it should be generally understood that what your editor has always claimed is true, namely, that we have just as competent teachers in this country as they have abroad, and in certain instances I think our teachers are even superior to the foreigners.

Let me give you another instance to prove my contention. For a number of years an American singer at the Metropolitan enjoyed a great and deserved popularity. She was generally esteemed for her fine character and the excellence of her performance, but it was not generally known that her talent was largely due to an American teacher, namely, Herbert Witherspoon, himself for years a member of the Metropolitan Opera Company and a fine singer as well as a distinguished artist.

The artist in question studied with Mr. Witherspoon for eight years, going to him for a lesson almost daily whenever she was in New York.

This enables me to call attention to the fact that the really great artists always remain students. They realize that it is very easy for them to get into bad habits,

very easy for them to relax, and that it needs constant attention under an expert teacher and coach to keep up to the high mark of their aspiration.

Do you know that John McCormack, when he was in London, took lessons from Sir George Henschel, who had retired but who was glad to impart his experience and knowledge to our noted and popular Irish tenor.

When we see, as I have said, noted and highly successful artists remaining students virtually to the end of their time, we realize one of the great reasons for their success, for their continued popularity, and last, but not least, for their continued ability to maintain the high standard that they had reached in the early part of their careers.

Caruso remained a student to the end of his days. He was always studying. He didn't let a day pass without study with his coach and accompanist. He was always open to suggestion. Many and many an hour has he spent with his good friend Scotti, not only having Scotti criticize his performances and make suggestions, but even having Scotti advise him as to matters of costume on which Scotti is a great authority.

\* \* \*

William Rogers Chapman, who has done more to make Maine a musical state than anybody I could name with his Maine festivals and other work, is in Miami, Florida, from whence I have received a very delightful letter from his energetic and really wonderful helpmate, Emma, who, you know, has been for many years the presiding genius of that notable organization, the Rubinstein Club.

Her letter strikes me as she writes that she is enjoying the wonderful climate and June weather while we are having snow and slush and rain and general misery up here in the North.

She and her husband were expecting Mana Zucca, the composer. They have been stirring things up in Daytona and have made some addresses with regard to the need of putting good music into the public school system. They expect to be back in February.

Chapman has accomplished wonders. In order to do his work in Maine and also with the chorus of the Rubinstein, he had to make a round trip sometimes twice a week. I once listened to him while, with the aid of a pencil working on the back of an envelope, he was trying to figure out the number of miles he had traveled as well as the hours he had spent on railroad trains. It was way into the thousands.

\* \* \*

By the bye, George Thornton Edwards is going to issue this spring a work on the music and musicians of Maine. All Maine people know, but few others know, that that great American contralto, Annie Louise Carey, and another American singer, Lillian Nordica, were born in Maine, nor do many people know that in Portland was born a man who was pronounced by Theodore Thomas to be the greatest American composer.

Well, Maine is a great state and was the first in line for prohibition, though for years, if you knew the ropes, it was not necessary for you to suffer.

\* \* \*

While we have not been particularly well disposed to the works of our own American composers, the French have been more gracious and certainly more appreciative, for the report comes that the orchestral suite arranged from Blair Fairchild's ballet, "Dame Libellule," played with great success recently at the Opéra Comique, was given at one of the Lamoureux concerts in Paris.

Leading critics describe the work as rhythmical, fresh in invention, ingenious in its writing, brilliantly colored in its instrumentation and that it does the greatest credit to the young American school. One critic considers the score ingenious, subtle, of a melting orchestral color and containing enough real music to make a fortunate appearance in a concert.

However, we must not forget the universal human tendency to regard something foreign as being better than something we have at home. That is why so many men abandon a handsome and wholesome wife for a painted shadow. Otherwise, Kipling would never have been able to write his celebrated poem on the vamp. Otherwise you wouldn't see in Boston, the hub of the shoe business, a sign which tells you that it is a New York shoe store, nor would you see in New York a sign which tells you that it is a New England restaurant.

## Viafora's Pen Studies



Of Histrionic Antecedents, Cecil Arden Made Her Stage Debut at the Age of Three in Joseph Jefferson's Company. Although the Mezzo-Soprano of the Metropolitan Necessarily Played a Silent Role at that Age, She Later "Found Her Voice." She Has Been Heard in a Dozen "Novelties" at the Opera, and in Many of the More Staple Parts. Concert Audiences Throughout the United States Are Familiar with Her Artistic Singing

A cabled report from Europe tells us that one François Peru has just died penniless in a Paris garret at the advanced age of ninety-two. When Peru was only twelve, he won the regard of Chopin by playing one of his compositions so well that Chopin offered to teach him free till Peru could earn enough to pay him. However, Peru never made his debut as a solo pianist, but he did have a long period of good fortune as a piano teacher. Finally he was not able to teach any longer and so was gradually reduced to extreme poverty. He lived in a poor quarter, but was enabled to give a few lessons through the aid of a Paris piano firm which had loaned him a piano. The Herald tells us that Peru was the last of Chopin's pupils.

\* \* \*

The news has come to me that the great Gewandhaus Orchestra in Leipzig has been disbanded and also the Philharmonic in Berlin owing to conditions in Germany at the present time. The suspension, even temporarily, of these two wonderful organizations will give you some idea of the suffering to which the intellectuals and the professional people in Europe have been reduced as one of the consequences of the great war.

\* \* \*

Distress, however, does not merely afflict those of today. It has afflicted many notable people in the past. It seems almost incredible that the widow of Abraham Lincoln was left in pecuniary distress not long after his assassination. Two letters of hers were recently found by B. Sherman Fowler, a composer of New York, in a secret compartment of an old rosewood desk. The letters were addressed to Benjamin B. Sherman, grandfather of Sherman Fowler, who was a financier. Benjamin Sherman was at the time president of the Mechanics National Bank and one of the founders of the Union League Club. He got up a dollar fund to aid Mrs. Lincoln.

In one of the letters Mrs. Lincoln wrote that not only had the family lost the idolized husband and father but they had to suffer the great injustice of a people who owed so much to Abraham Lincoln and who had done nothing to help the family he left behind him.

It is difficult to realize that Mary Lincoln wrote that she was homeless and that she was deeply humiliated to think that she was destined to be forever homeless. I believe that later some money was raised for the Lincoln family, but this letter speaks for itself.

While I am writing about misfortune, could anything have been more sad than the fact that Stephen Foster, who composed so many beautiful melodies, of which the "Old Folks at Home" is one, died as a charity patient. They have started a movement to pay tribute to Foster. Pretty late, it seems to me.

It is now nearly sixty years since the day when this composer of some of our best American folk-songs died in the charity ward of a New York hospital.

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

His brother, Morrison Foster, received a receipt in 1864 from the warden of Bellevue Hospital. This receipt laconically reads:

"Stephen Foster, died January 13. Coat, pants, vest, hat, shoes, overcoat. January 10, 1864, received of Mr. Foster ten shillings charge for Stephen C. Foster, while in hospital, January 16, 1864. (Signed) "WILLIAM E. WHITE, "Warden Bellevue Hospital."

All the public schools were recently called upon by Dr. Hollis Dann, formerly of Cornell and now director of music in Pennsylvania, to celebrate a Foster day. The Carnegie Institute in Pittsburgh is featuring an exhibition of some of the personal belongings of Foster.

By the bye, many people have believed that Foster was a Southerner. He was not, for he was born in Pittsburgh of Scotch-Irish parents. For a time he worked in his brother's office in Cincinnati, and it was here that his first songs were published and won popularity. After that he wandered about. The trouble with him was that he never studied music seriously or took it up as a career—indeed, he had little musical training. He got to writing songs because he naturally expressed himself, as Henry T. Finck said recently in a review of his work, in melody.

Apropos of the American composer, let me say that things are a good deal different from what they were half a century ago. The American composer is certainly coming into his own. As David Ussher says in the Los Angeles Herald, no less than thirty different American compositions by sixteen American composers were played during the last season at the Stadium concerts in New York. The conductors, as you may remember, were Henry Hadley and Willem Van Hoogstraaten. Of these sixteen American composers, fourteen are still alive. Evidently friend Ussher is rather astounded that there should be such a large percentage of American composers "still alive." The compositions included symphonies, symphonic poems, overtures and preludes.

Ussher publishes a letter from Homer Grunn, in which Grunn says that having just returned from a visit to the Indian villages in New Mexico, where he witnessed a fiesta, he is convinced that it is a great mistake for American composers to remain too long in the vast centers of commercial activities, and he also thinks that the composers who stay in the big cities and go to hear concerts which contain few works by American composers, due no doubt to the lack of interest on the part of our foreign conductors, that that does not help the creative musician, and consequently the thing to do is for the American composer to go out to the great Southwest, where the solitude, where the wonderful color of the mesas, the plains, the Pueblo Indian life, primitive simple songs would be an inspiration.

Well, I have been out in New Mexico and have lived with that population which is a mixture of Americans, Mexicans, Indians, Negroes, Aztecs, not to exclude a few Irish and Germans, and the burros, those little donkeys, one of which will almost carry a house and furniture as well as the owner on its back, nor to forget the miners and cowboys, and while I will admit that the high and dry air conduces to general excitement, I cannot believe that it will bring about that repose of the soul which is needed for any artistic work.

Carl Brandorff, they say, has composed a new grand opera entitled "Noah." The action shows the building of the Ark and the embarkation of Noah, his household, and the animals two by two.

Reminds me of the old English college song, a few lines of which I still remember, which the collegians used to yell out at the top of their voices whenever, under the inspiration of the fluids which do not inebriate, they felt disposed to song and oratory. The words run something like this:

Said Mr. Noah: "'Tis very plain.  
"We soon shall have a drop of rain."  
The animals came in one by one,  
And Noah thought they'd never have done.  
The animals came in two by two,  
The bounding buck and the kangaroo.

The couplets then run on in the same fashion. Perhaps Mr. Brandorff will find in them some aid for his libretto.

Mrs. Nan Reid Parsons, director of the Brooklyn Treble Clef, sends me an appeal to say something about her girls who braved a storm to give a recent concert at Carnegie Music Hall. I notice from the program that they rendered some numbers by Bruno Huhn, Cadman, probably to offset the influence of what they did with Saint-Saëns, Sarasate, Anton Rubinstein, Godard, Rossini, Haydn, Massenet and Grieg.

The Brooklyn Clef is composed of the younger set in society and musical circles. They have been working hard and earnestly they tell me, and so they think "a smile from his Satanic Majesty" would boost them mightily.

The most important part of Nan Reid Parsons' letter is where she tells me that someone had remarked that the club was made up of young women of remarkable beauty, not only beauty of appearance but beauty of tone, clearness of diction and cleanness of attack. The Clef soloists on the occasion were Marguerite Patterson, soprano; Elizabeth M. Purcell, mezzo, who were assisted by Beth Fischler and Pietro Saldono of the New York Music Lovers' Association. The communication also informs me finally that through the efforts of their director, Mrs. Nan Reid Parsons, the Brooklyn Treble Clef has become affiliated with the New York Music Lovers' Association.

Well, may this pulchritudinous galaxy of musical enthusiasts flourish, and may Mrs. Nan Reid Parsons continue at their head and not neglect the necessary press work, even though, as she writes, her secretary, who is their publicity agent, is down with the grippe.

Henry T. Burleigh, a Negro, also a fine musician and composer of note, has recently issued a very earnest plea for the cooperation of colored and white people in preserving the Negro spirituals from debasement in jazz. Having heard some of those Negro spirituals well sung by colored people, I cannot sufficiently indorse Burleigh's plea.

As the appeal says, the growing tendency of some musicians, even the Negroes themselves, to utilize the melodies of the spirituals for fox-trot, shimmy and semi-sentimental songs is a menace to the artistic standing of the race. The melodies of these spirituals are the highest prized possessions of the Negroes. They are the only legacy of slavery days that they can be proud of—their one priceless contribution to the vast musical product of the United States.

Into their making was poured the aspiration of a race in bondage, whose religion, intensely felt, was their whole hope and comfort and the only vehicle through which their inner spirits soared free. These spirituals, Burleigh justly claims, rank with the great folk music of the world and are among the loveliest of chanted prayers. And since this body of folk-song expresses the soul of a race it is a holy thing.

Those who have been privileged to hear the colored people sing, especially the children, have realized that they have a natural gift for melody as well as very beautiful musical voices.

It has been announced as an inducement to go to the Chorale Française's performance of Handel's "Messiah" in the Trocadero in Paris, that "the hall will be heated." The "Messiah" has not been heard in Paris for a long time, so it is a novelty to the present generation.

The announcement that the hall would be heated as an attraction might appear humorous, but not to those New Yorkers who have been forced to pay extravagant prices for coal and could not get it at that, especially if some of them live in Westchester County.

Edward Moore of the Chicago Tribune is one of the windy city's most noted musical critics. He tells us that Claudia Muzio has demonstrated to the Chicago opera-goers that she is the greatest Nedda in "Pagliacci" they have ever heard. Yet there are some of the most distinguished artists who hate that rôle, because, they say, it doesn't give them a show.

By the bye, Muzio has come out with the statement that no woman should be a mother if she is better fitted for a musical or artistic career. Claudia has no use for the old creed that the woman's place is in the home; that is to say, she doesn't object to a woman having a home or a husband in it, but she believes in

one career at a time, or rather, as the interesting party who interviewed her put it, "one job at a time."

Certain it is that whenever any artist of such distinction as Muzio certainly enjoys, desires a little extra publicity and a picture in the papers, the way to stir up trouble and get the publicity is to bring up the old problem: can a successful artist be a good wife and mother at the same time?

The record so far shows that the odds are about even.

Willem Van Hoogstraaten, who appeared as guest conductor at a recent concert of the Philharmonic, increased the favorable impression that he had already made last season when he conducted some concerts at one of which he accompanied his wife, Mme. Elly Ney, the distinguished German pianist.

This Hollander has something more than technical skill and the usual equipment of conductors of standing. He has an individuality which is marked. Any conductor who with a rehearsal or so can handle an orchestra like the Philharmonic in the way that Van Hoogstraaten did, shows conclusively what he could do if he had an orchestra of that standing under his guidance for a season or two. It would be a pity if he were permitted to leave us. He should be retained. There are several symphony orchestras in this country who should very seriously consider making Mr. Van Hoogstraaten an offer that would be acceptable to him.

Henry Theophilus Finck of the New York Evening Post considers the most brilliant season in the history of the Metropolitan House was that of 1893-94, in which both Melba and Calvé made their sensational debuts over here, while Emma Eames and Jean and Edouard de Reszke made Gounod's "Faust" a box office attraction of the first order, but even "Faust" was excelled in popularity by "Carmen" twelve performances of which, according to Krehbiel, brought at

least \$100,000 into the exchequer of the management. The success of the opera remained without a parallel in the history of opera in New York till the coming of Wagner's "Parsifal."

There are some who can go back in operatic affairs to the earlier days who might perhaps insist that there were other singers at the time: Patti, Lucca, Etelka Gerster, Scalchi, Galassi, Victor Maurel and others. Those were the golden days of the Academy of Music.

Every now and then the opera provides something that is unexpected and also humorous. This time it was not the operatic black cat which makes its periodic appearance as if to cause the management to realize that it has an important rôle in keeping down the rats and mice which infest that institution.

In the performance of "Thaïs," at an extra matinée, the house having been sold out for the benefit of the Children's Hospital, an incident occurred which delighted those who always enjoy something that is not on the regular program. "As 'Thaïs' is presented now at the Metropolitan, the great courtesan is shown, at the close of the first act, posed in classic manner before a multitude whose murmurs of admiration are heard.

On this occasion, Jeritza feeling no doubt that she had given the American audience full opportunity to appreciate her pulchritude, suddenly ran off the stage laughing heartily, on which the curtain fell to the astonishment of the conductor, the orchestra and the audience.

Now what was it that tickled the fancy of the distinguished Austrian soprano and caused her to quit the job in so unceremonious a manner, asks your

*Mephisto*

## Finds Seats Empty in New York Hall; But Box Office Reports "All Sold"

### Concert-Goer Complains and Charges Impertinence at Carnegie Hall—Manager States Seats Were Withdrawn

COMPLAINTS have frequently been heard from patrons of concerts that they have been unable to procure at the box-office seats sections in which they desired to sit, only to find at the concert that numerous seats were vacant in the denied sections. A concert-goer states that on the afternoon of Jan. 9, she went to the box office to purchase a ticket for the Frieda Hempel concert that same evening. Asking for an inexpensive seat in the rear of the balcony, she claims that she was informed there were no tickets in that section; that they had all been sold. She then purchased a more expensive ticket in the third row of the balcony. Arriving at the concert the lady in question states that there were numerous seats unoccupied in her immediate neighborhood, and, in the section where she had first desired to purchase a seat, fully one-half were unoccupied. The box office was closed when, after the concert, she tried to get an explanation, and inquiries made of a man in uniform, she states, brought forth an intimation that the tickets were in the hands of speculators. The man, she says, was impertinent in manner and speech.

"I am a musician," she declared, "and have been attending concerts at Carnegie Hall for the past ten or fifteen years. I go so frequently that I don't feel I can afford always to buy the more expensive seats, and I would regret exceedingly should anything happen to make it impossible for me to procure these cheaper seats. I feel sure that a great many people of moderate circumstances would feel as I do."

Louis Salter, manager of the hall, when questioned on the subject, said that large blocks of seats were frequently withdrawn or sold for free distribution and that almost invariably only a portion of these were used. He then re-

ferred the matter to the box office clerk who stated that the rear section of the balcony at the Hempel concert had been withdrawn by W. B. Kahn, husband of Mme. Hempel, which accounted for the patron's inability to purchase a seat in that section.

"With regard to the charge of impertinence on the part of our employee," said Mr. Salter, "I can only say that there is sometimes something to be said upon the other side. Anyone who has a grievance is apt to look for impertinence where none is intended and very often an unreasonable request will bring a reply that can be so construed."

### OGDEN FOUNDS MUSIC FUND

#### Utah City Plans to Award Scholarship by Yearly Competitions

OGDEN, UTAH, Jan. 27.—The Ogden Musical Fellowship, a fund to provide an annual competitive musical scholarship of \$1,000 and to sponsor the giving of concerts in this community, has recently been founded by public subscription. The project was proposed by the Rev. J. Edward Carver, who made the first subscription to the fund. The sums contributed in the period of a few weeks amount to \$600.

A temporary organization to administer the fund was effected at a recent meeting. The by-laws adopted provide that the winner be chosen at a competition before a disinterested jury. Only promising local musicians who lack resources to continue advanced musical studies are eligible. The cash prize must be used for education in music.

#### César Thomson Coming to America

César Thomson, the celebrated violin virtuoso and pedagogue, will head the violin department of the Ithaca Conservatory when it opens its fall term on Sept. 20. The Conservatory has a two-years' contract with him. Two of his distinguished pupils who are well known in this country are Adolfo Betti and Alfred Pochon, the violinists of the Fionzaley Quartet. Mr. Thomson will be heard in recitals during his stay in America.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.



## American Orchestral Society Plans to Extend Field to Other States

PREPARATIONS are making by the American Orchestral Society, Inc., to extend the field of its work throughout the country, in the hope of creating new symphony orchestras and spreading the taste for music of the highest type. Plans for this expansion will be announced later.

This organization, founded two years ago in New York by Mrs. E. H. Harriman, has a five-fold purpose—to give orchestral players opportunities to acquire symphonic routine; to give future conductors opportunities to direct orchestras; to give soloists practice with orchestral background; to offer to young composers facilities for orchestral hearings of their compositions; and to create by lectures, illustrated with music, bodies of listeners for orchestral organizations.

The Society is, in a sense, a graduate school of orchestral music. Admission is open to all competent instrumentalists who desire instruction in ensemble work, and in New York, a certificate of merit is authorized by the State Board of Regents for work accomplished. The instruction takes the form of practice in the Society's orchestra, of which Chalmers Clifton is the present conductor. This organization is not connected with any other symphonic body, and its free recitals serve to provide public appearances not only for players, but for assisting soloists and for student conductors. The American Orchestral Society hopes to establish similar student orchestras, under the direction of trained conductors, in many cities, and these orchestras, it is hoped, will eventually become self-supporting municipal organizations. Players trained in New York by the Society will be sent to cities in which municipal orchestras are established to serve as a nucleus about which a local organization is to be built. Conductors, also trained by the Society, will be furnished.

At present there are twelve students in the conductors' training class. Their course of studies includes score-reading, baton technique, orchestral discipline, and interpretation. At least three of these students have been successful as leaders in musical comedy theaters and, by affiliation with the American Orchestral Society, are seeking to apply their gifts in the higher forms of music. Frequent rehearsals with the Society's orchestra supplement theoretical instruction.

Solo performers are given an opportunity in this Society of practicing with orchestra.

Composers may submit manuscripts to the Society, and these are examined by a committee. The works which are regarded as showing sufficient promise are performed by the orchestra. It is hoped that in this way many compositions which otherwise would lie neglected on the shelves for many years will gain a hearing.

The Society has founded a course of lectures on the instruments of the orchestra, given by Gerald Reynolds, with demonstrations of the instruments themselves by symphony musicians. These lectures have been approved by the Board of Education in New York, and the Society plans to establish similar courses in many other cities. These lectures culminate in a full orchestral recital, at which all of the musical details explained in previous sessions are put in practice.

## GANZ FORCES PLAY WITH PIANO SOLOIST

St. Louis Has Week of Opera Sung by Artists of San Carlo Company

By Herbert W. Cost

ST. LOUIS, Jan. 27.—Rudolf Ganz gave a fine program for the ninth pair of Symphony concerts. The matinee on Jan. 19 was confined to the classics for the most part. The Mozart's Symphony in G Minor was beautifully played; so also were Tchaikovsky's "Francesco da Rimini" Fantasie, Beethoven's "Leonore" Overture No. 3, and Chopin's Concerto No. 2, in which the soloist, Marie Kryl, made a decidedly good impression. She added the "Fantasie-Impromptu" by the same composer as an extra.

The San Carlo Opera Company was at the Odeon for the week of Jan. 12. "Aida," on Sunday, had Marie Rappold in the title rôle, Manuel Salazar as *Rhadames* and Joseph Royer as *Amanasro*. These three artists were heartily applauded, though Mr. Salazar was suffering from an attack of gripe, which obliged him to forego his Wednesday evening appearance. On Monday night "Madama Butterfly" was given, with Tamaki Miura, Romeo Boscacci and Mario Valle. This trio, augmented by Anita Klinova, De Biasi and Cervi, made the evening notable.

The Tuesday opera was "Bohème" with a fine cast, including Anna Fitzu, Sophie Charlebois, Mario Valle and De Biasi. The *Rodolfo* was a newcomer, Rogelio Baldrich, an Argentinian tenor. His voice, while light, is one of great beauty. On Wednesday he sang *Enzo* in "La Gioconda" with Marie Rappold and Joseph Royer. On Thursday "Traviata" was given, the cast including Josephine Lucchese, coloratura. Friday night brought a packed house to hear "Otello," and on Saturday afternoon "Cavalleria Rusticana" and "I Pagliacci" made up a double bill in which Salazar, Mario Novelli and Alice Homer were the principals. Giuseppe Interrante and Carlo Peroni were the efficient conductors.

NUTLEY, N. J.

Jan. 27.—The first subscription concert of the Glee Club of Nutley was given under the leadership of Frank Kasschau, who is also assistant conductor of the Orpheus Club of Newark, in the Vincent Church on Jan. 19. The organization showed splendid coaching, its tone quality and phrasing being generally good. The program, which was received with genuine appreciation by the audience, included "John Peel," by Andrews; "Invictus" by Huhn, and "The Scissors Grinder," by Jungst. C. B.

ALBANY, N. Y.

Jan. 29.—The Letz Quartet gave a recital of chamber music in Chancellor's Hall, recently, under the auspices of the Music Association of the New York State College for Teachers. The quartet in-

cludes Hans Letz, first violin; Edwin Bachmann, second violin; Edward Kreiner, viola, and Horace Britt, 'cellist. The numbers played included a Quartet in C by Mozart; Schubert's Quartet in D Minor and Kreisler's Quartet in A Minor, the last played in Albany for the first time. Debussy's "The Girl With the Flaxen Hair" was given as an encore.

W. A. HOFFMAN.

## WASHINGTON HEARS COATES AS LEADER

Samaroff and Siloti Appear in Piano Recitals—Damrosch Lectures on "Ring"

WASHINGTON, Jan. 29.—With Albert Coates as guest conductor and Frieda Hempel as soloist the New York Symphony was received with enthusiasm on Jan. 16. Brahms' Fourth Symphony was the chief number and it was excellently played. So also was the Finale from Rimsky-Korsakoff's "Czar Saltan" and the Prelude and Finale from "Tristan and Isolde." Mme. Hempel sang an aria from Weber's "Freischütz" brilliantly and was charming in a group of songs by Mozart, Humperdinck and Verdi.

The high regard in which Washington holds Olga Samaroff, pianist, as an artist was shown at her concert in Jan. 18, when the audience remained seated until she had added a double encore after a brilliant and exacting program. The personal touch which Mme. Samaroff infused through her remarks on the various compositions was an added attraction. Her program gave excellent opportunity for the artist's interpretative powers and well rounded technique. It included Beethoven's Sonata, Op. 10, No. 2; Chopin's Sonata in B Flat Minor;

Brahms' Intermezzo, Capriccio and Rhapsody in E Flat; "Lotus Land," by Scott; "The Ride of the Valkyries," Wagner-Hutcheson, and other pieces. This concert was the fourth of the Master Pianists' series.

Poetry, grace and pantomimic illustration contributed to the pronounced success achieved by Ruth St. Denis and Ted Shawn with their corps of Denishawn dancers on Jan. 19. The dance drama of "Xoxhitl," a touch of legendary Mexico, was exquisite, while many of the dances were miniature dramas. The accompaniments were played by a quartet composed of Louis Horst, piano; J. Froling, violin; Augusto Scalzi, flute, and Peter Kleynenberg, 'cellist. Liszt's "Liebestraum" had a sympathetic interpretation by Miss St. Denis.

All these events were managed locally by T. Arthur Smith, Inc.

Under the auspices of the Washington Society of Fine Arts, Walter Damrosch began a series of lecture-recitals on Wagner's "Ring of the Nibelungen" on Jan. 17. With intimate knowledge of his subject, Mr. Damrosch analyzed the music of "Rheingold" and gave an interesting sketch of the libretto.

Alexander Siloti, pianist, made his initial appearance in concert in Washington at the City Club on Jan. 18 under the management of Mrs. Wilson Greene. With amazing technique, colorful interpretations and the magic of his artistry the Russian pianist held his audience through a lengthy program of works by Bach, Liszt, Chopin, Ravel, Rubinstein and others.

Katharine Goodson Coming for Tour

Katharine Goodson, distinguished English pianist, will come to America next September for a tour of three months. This will be her first visit to this country in three seasons. Her concert appearances will be under the direction of Catharine A. Bamman.

## DEEMS TAYLOR

has just added to his "TRADITIONAL SONGS" and published in



The Ways of the World (Les belles manieres)..... .00  
High, F (No. 4961); Low, D (No. 4962)  
The Wedding Dress (La petite Robe)..... .00  
High, A min. (No. 4963); Low, E min. (No. 4964)  
The Soul's Departure (Le depart de l'ame)..... .00  
High, A min. (No. 4959); Low, F 2 min. (No. 4960)  
Obtainable thru the agency of every first-class Music House.

J. FISCHER & BRO.

Fourth Avenue at Eighth Street  
(Astor Place)

New York

## MASTER INSTITUTE OF UNITED ARTS

Comprehensive Courses in All Branches of Music and Other Arts

312 West 54th Street

New York City

## The Clebeland Institute of Music

2827 EUCLID AVENUE, CLEVELAND, OHIO

ERNEST BLOCH, Musical Director • Mrs. Franklyn B. Sanders, Executive Director



CALLI-CURCI  
Homer Samuels Pianist  
Victor Records  
Manuel Berenguer Flutist  
Steinway Piano

Management  
Evans & Salter  
527 Fifth Ave., New York

## TITO SCHIPA

TENOR

Management  
Evans & Salter  
527 Fifth Ave., New York

## JOHN McCORMACK

MANAGEMENT  
CHARLES L. WAGNER  
D. F. McSweeney  
Associate Manager  
511 Fifth Ave., New York



THE INTERNATIONAL SOPRANO  
Luella Meluis  
RALPH ANGELL, Pianist  
RAYMOND WILLIAMS, Flutist

Management of  
Luella Meluis  
1425 Broadway  
New York

## DALCROZE EURYTHMICS



THE USE OF THE BODY AS A MUSICAL INSTRUMENT

NEW YORK SCHOOL OF DALCROZE EURYTHMICS  
Marguerite Heaton, Director  
168 East 51st Street, New York  
Telephone Plaza 4426

## TOLLEFSEN TRIO

Carl Tollefsen, Violin  
Augusta Tollefsen, Piano  
Paul Kefer, Violoncello

MANAGEMENT:

NATIONAL CONCERTS, INC.  
1451 BROADWAY NEW YORK

## Schumann Heink

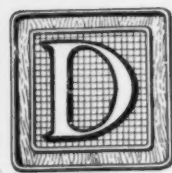
Exclusive Management  
HAENSEL & JONES  
Aeolian Hall New York  
STEINWAY PIANO USED  
VICTOR RECORDS  
Katherine Hoffmann  
Accompanist



# New Violin and 'Cello Works Added to Music Catalogs

**Symphonic Rhapsody by A. Walter Kramer Among Important Additions to Violin Literature—Selim Palmgren Contributes Seven Works—Four Bagatelles for 'Cello from the Pen of Louis Gruenberg—Volumes by Rupert Hughes and Blair Fairchild—Lutenist Melodies and Sacred Numbers for Singers—American and Foreign Compositions for Piano**

By SYDNEY DALTON



**D**OUTLESS there has never been a time in the history of American music when the output has been so great as it is now. Nor has there been better quality than is evident in the average composition today. The general quality is not epoch making, to be sure, but the upward trend may be estimated and followed. Publishers are put to it to keep up with the flood of manuscripts, but manage to make a very respectable showing, both with the works of native and foreign musicians.

Among recent publications for violin there is A. Walter Kramer's *Symphonic Rhapsody* (Carl Fischer). The main theme of the work is a straightforward, broad melody in F Minor which introduces the solo instrument. It is marked *Moderato* and has something of nobleness in its swing. Two of the subsidiary themes which follow are attributed by Mr. Kramer to Negro music: "I'm Troubled in Mind" and "De Lord Delivered Daniel." The second of these is in reality the second subject of the work, introduced in the key of G and entering into the development later on. The thematic material is well contrasted and well handled. This composition bears the stamp of sincerity that is a part of Kramer's music. He has not been led astray by the glamor of modernism into strange harmonic paths. He has something to say that is worth saying and he says it intelligibly and well. It is dedicated to Kathleen Parlow and has both orchestral and piano accompaniments. Judging from the piano version, and the instrumentation indicated therein, the full score is colorful. "Entr'acte," by the same composer and from the same press, is a charming and highly effective little piece dedicated to Fritz Kreisler.

Selim Palmgren's Op. 78 (*Composers' Music Corporation*) is a collection of seven violin numbers containing much of interest. The titles in themselves are a slight indication of the variety which Palmgren has injected into the set: "Prelude," "Humoresque," "Canzonetta," "The Fiddler," "Finnish Romance," "Oriental Serenade" and "Preghiera." Not one of these pieces is lacking in attractiveness, and violinists seeking additions to their repertory will do well to give them attention. The "Prelude," "Finnish Romance" and "Preghiera," for example, are delightful. "Memories" by Richard Czerwonsky (Carl Fischer) is a severely classical little melody, in double stopping for the most part. It is built on approved lines.

## Gruenberg Works for 'Cello

It is one thing to gather an impression regarding a man's work and quite another to have to justify the impression. And, further, in forming an estimate of the value and style of a comparatively new composer whose compositions have not yet been subjected to the refining processes of time, there is always the likelihood of having to change one's valuation later on. However, after examining a number of Louis T. Gruenberg's works there is a feeling that he is not immune to the musical thought of César Franck. His Op. 12, Four Bagatelles for 'Cello and Piano (*Composers' Music Corporation*) hint at this in two particu-

lars. Obviously, Gruenberg is thinking in the idiom of today, yet he displays strong diatonic anchorage. He does not, as so many of his young contemporaries do, fly off immediately to an unrelated key. Rather, he seeks the greatest variety within the limits of his original key, and when he feels that he has finished with it he passes quietly to something else.

The second indication is the facility he has in hitting upon some original or happy bit of figuration and using it over and over again, always with a new twist, showing it from a different angle. These four bagatelles, which have again brought these phases of Gruenberg's work to mind, are called "Chanson du Matin," "Chanson à la Lune," "A la Guitare" and "A la Burla." One proclivity Gruenberg has in common with a number of our American composers is his fondness for French titles. Some courageous innovator will break out into English one of these days.

Berta Josephine Hecker's "Spanish Dance" is dedicated to Pablo Casals. It has a certain amount of vim and dash to it, but is conventionally imitative. Selim Palmgren's "Tears" and "Landscape" have much of the attractiveness of his violin pieces. The "Landscape," however, becomes monotonous in its accompaniment.

## New American Songs

Rupert Hughes has a dual personality. Hughes the novelist and Hughes the composer are the antithesis of each other. The former is a plausible, genial and entertaining fellow, the latter an obscure, turgid and forbidding character. Two volumes of his songs have been clamoring for consideration for some weeks, but each friendly approach was repulsed with heavy losses of good humor. They are called "Songs of the Aftermath" and "Profane Lyrics" (G. Schirmer). Most of them seem to fail to grasp the spirit of the lyric as a whole, stressing, rather, unimportant details and leaving an impression of a number of fragments strung together. The accompaniments are frequently awkward and heavy in construction, and there is a lack of melodic line or harmonic coloring. In these songs Mr. Hughes seems to have set out deliberately to be different, and in that at least he has succeeded.

Two songs by Sol Alberti, "The Hour" and "Trees," a setting of Joyce Kilmer's beautiful, gem-like lyric (Carl Fischer), are musicianly and well written but lacking in inspiration. Roland Farley's "Wind Flowers" is a simple melody that suffers from monotony in the accompaniment. Werner Josten's "The Discreet Nightingale" and "Christmas" are made

interesting by a certain individuality. The former is well removed from the commonplace.

Blair Fairchild is an American composer who has produced some commendable works. More or less fresh from the press come "Deux Chants Populaires Persans" (A. Durand and Son, Paris). It is reasonable to suppose that to Persians they would sound very interesting. In the "Songs from the Chinese," however, Fairchild has done much better. To be sure, in some of them he seems to be striving for out-of-the-way effects, but in two of them at least he has achieved attractive, colorful music. The "Red Cockatoo" is original in conception and well knit, and "New Corn" is a charming fancy.

"Les Yeux" by Mabel Wood Hill (J. Hamelle, Paris) is in the spirit of the poem in conception, but lacks imagination. Frank Herbert Scherer's four songs, "A Gray Day," "Landscape," "My Hope" and "A Fable" (*Composers' Music Corporation*), are out of the beaten track. They reflect musicianship and seriousness and have a discriminative regard for the texts.

## Additions to Lutenist Series

Two further additions to the excellent series of Dr. Edmund Horace Fellowes' transcriptions from the English school of lutenist song writers have been issued (*Winthrop Rogers, London*). One is John Dowland's "From Silent Night" and the other Thomas Ford's "What Then Is Love?" These excellent old melodies are well worth the careful attention that Dr. Fellowes has bestowed upon them. They have a quaint charm which time has not spoiled. W. G. Whittaker's two song carols suffer from a fault that is prevalent with many present-day writers: an over-insistence upon a small motif of figuration. In the first of these songs Mr. Whittaker starts out with a succession of triads in the root position, played by the right hand. Later he varies them with a succession of ear-testing sevenths, used in the same manner.

In the second song, "Lullay! Lullay!" he uses a figure of broken chords in double notes for page after page. This kind of writing becomes extremely monotonous. Two songs by Anna Priscilla Risher, "Firefly Fairies" and a waltz song, "Song of the Brown Thrush," are melodious and grateful (Arthur P. Schmidt). The second is also a good technical study for vocalists. They are published for high and low voices. A duet arrangement of Charles P. Scott's "Enchantment" is another waltz song from the same press.

From England comes an arrangement of the Negro spiritual "Steal Away," made by Lawrence Brown (*Winthrop Rogers*). The accompaniment is kept nicely in accord with the character of the melody and has considerable color. "Would That I Knew" by M. H. LeBaron is a ballad with the sentimental touches of its kind. (G. Ricordi & Co.)

Three attractive little encore songs are "When That I Was and a Tiny Little Boy" by Gerrard Williams, "Fairy Rings" by Ernest Howard and "Phyllis" by Charles Sampson (W. Paxton and Co., London). They are tuneful and pithy. Gertrude Ross' "Delight of the Out-of-Doors" (*White-Smith Co.*) is written by a Californian and dedicated to her State. In its three well-knit pages it contains much variety, brightness and dash, with a climax which singers will like. It is published for high and low voices. "I'm a Wand'r'n" is from the same press, with words and music by Samuel Richard Gaines. It is a plaintive little Negro melody that is equally effective in its arrangements for male and mixed choruses.

## Solos for the Church

A group of sacred songs includes Ferdinand Hummel's "Hallulujah!" with a poetic paraphrase of words from the psalms appropriately done by Frederick H. Martens (G. Ricordi and Co.). "Soldiers of Christ, Arise," by William R. Spence, is a broad, flowing song with considerable fullness in the organ accompaniment. Cuthbert Harris' "Crossing the Bar" is a duet setting for soprano and mezzo-soprano of Tennyson's words and is from the same publisher (Arthur P. Schmidt). It opens with a solo for the lower voice and is quite simple throughout.

"I See Him Everywhere" by Florence Turner-Maley (G. Schirmer) has a touch of originality about it that makes

it grateful. It is for high and low voices. "Hear, O Heavens" by Franklin Riker is a welcome addition to the sacred literature. "The Heavenly Voice" by Granville English, and "Great Peace Have They" and "The Lord Is Nigh Unto Them" by Stanley T. Reiff (Carl Fischer) have sufficient merit to commend them to church soloists. The first is for high and low voices and the last two for high only.

## Worth While Piano Music

Two numbers in a set of "Six Sterling Compositions by American Composers" (*John Church Co.*) have been received. The first of these is an extremely melodious little fancy by Ethelbert Nevin, "The Nightingale's Song." This has heretofore been available in a volume of Nevin's works, but its popularity was so pronounced that it was deemed advisable to bring it out as a separate number. The Scherzo from Harold Morris' Sonata for Piano, Op. 2, is in this set because of its adaptability to concert use by itself. It is not extremely difficult, but demands fleetness and lightness.

L. Leslie Loth's "Little Wild Flower" and "Warrior's March" are from the same press. They are excellent teaching material and attractive pieces for young pianists, with good contrast of touch and rhythm. "Autumn Leaves," a Valse Caprice by the same composer, is as commendable as the former. Mr. Loth can be simple without being commonplace.

The first series of Paul Paray's "Reflects Romantiques" (*Jean Jobert, Paris; Fine Arts Importing Corp., New York*) contains four numbers not without merit. The second of these, "Ardeur," is a rapid, Schumannesque melody that hurries along agreeably. The last, "Avec Fougue," also has a hint of Schumann, though neither piece is in any sense a direct imitation. The set is well worth attention. C. d'Ollone's "Suite Orientale" (*Maurice Senart, Paris*) is a volume of ten colorful compositions; impressionistic sketches, vivid and well drawn. Like many of his compatriots, Mr. d'Ollone affects the habit of writing in two parts for extended periods. It is not always entirely successful, but again he achieves some agreeable results.

"Derwentwater Memories" by Joseph Roedel (*Winthrop Rogers, London*) are not stamped with any particularly original flights of imagination. Both in structure and melodic content they are strictly conventional.

## Collections for Teachers

A volume of "Musical Fancies" (Arthur P. Schmidt) contains twelve compositions by American writers. It is the third volume in the series and contains numbers that are both interesting and useful. The composers represented are Florence N. Barbour, Charles Denée, G. A. Grant-Schaefer, R. Deane Shure, John W. Bischoff, George F. Hamer, Archie A. Mumma, Frank Lynes, Joseph L. Rogers, Arthur Foote, Rudolf Friml and Templeton Strong.

The third part of George Folsom Granberry's "Sight, Touch and Hearing," from the Schmidt press, continues his interesting method of fundamental training for young students. Mr. Granberry has a way of combining the elements of harmony, form, history and technique that is not only comprehensive and instructive but at the same time entertaining. This series is recommended to teachers.

Three Dances, "Grandmother's Minuet," "Dance of the Brownies" and "Plantation Dance," by N. Louise Wright, and a little set of pieces called "Christmas Day in the Country" by Mary Helen Brown (G. Schirmer) are among the little teaching pieces of merit adapted to the needs of very young pupils.

## Sonneck Names By-laws Committee for Contemporary Music Society

The committee appointed to draw up a constitution and by-laws for the American section of the International Society for Contemporary Music will comprise the following: O. G. Sonneck, chairman; Mrs. Arthur M. Reis, J. Lawrence Erb, Albert Stoessel, William B. Tuthill and Emerson Whithorne. At the meeting in New York on Jan. 11, at which it was decided to form this section, Mr. Sonneck was authorized to appoint this committee, which is to report to a general meeting of the section not later than March 1.

This space is reserved to advertise singers who sing our publications.

## Louise Homer-Stires

Soprano, sang at her recital,  
January 20th, 1923, at Carnegie Hall

"Tramontarano La Luna E Le Plejadi," by G. Benvenuti  
"Pioggia," by O. Respighi

G. RICORDI & CO., Inc., 14 EAST 43RD STREET, N. Y. CITY



## BALTIMOREANS RUSH TO SUNDAY CONCERT

### Sabbatarian Protest Fails to Stop Evening Program—Visitors' Recitals

By Franz C. Bornschein

BALTIMORE, Jan. 27.—The Sunday evening concert of the Baltimore Symphony on Jan. 21 aroused great public interest because of the vigorous protests of those who object to Sunday concerts. Frederick R. Huber, as Municipal Director of Music, advanced the project for this evening program, in spite of these protests, and the great demand for seats, although the sale was strictly limited to week-days, showed that a vast majority of the public is in favor of the movement. All seating and standing space was filled, and a crowd assembled in the foyer "listened in" through the closed doors of the auditorium.

Under the baton of Gustav Strube, the orchestra played Goldmark's "Rustic Wedding" Symphony, "Saint-Saëns' "Rouet d'Omphale," and the Introduction to the Third Act of "Lohengrin," and exhibited fine tone, rhythm and prompt response to the conductor's beat. Frances Peralta of the Metropolitan Opera Company sang in convincing style "Ritorna Vincitor" from "Aida" and "Un Bel Di" from "Madama Butterfly." The audience greeted this program with decided enthusiasm. The concert has been the topic of discussion in the Open Forum

of the press columns, and the expressions of approval have greatly outnumbered the few dissenting opinions from certain members of the clergy. This willingness to support Sunday night concerts is regarded as a vote of approval for the continuance of the project.

Fritz Kreisler was acclaimed by a record audience at his violin recital at the Lyric on Jan. 24. With Carl Lamson at the piano, he was heard in the Grieg Sonata in C Minor, the Bruch Concerto in G Minor, and many miscellaneous numbers, and had to give several encores. The concert was one of a series scheduled under the management of Mrs. Wilson-Greene of Washington.

The welcome to John Charles Thomas, who appeared at the Lyric on Jan. 22, was especially cordial because Baltimore is the baritone's home town. Mr. Thomas sang with artistic effect and was ably assisted by Clara Deeks, soprano, and Bart Wirtz, 'cellist, a member of the Peabody Conservatory faculty. This concert was given for the benefit of charity under the auspices of Boumi Temple.

Dr. T. Tertius Noble, organist and composer, gave an interesting recital at old St. Paul's Church on Jan. 22, under the auspices of the Baltimore Chapter of the American Guild of Organists, and played as his chief number his own Toccata and Fugue in F Minor. His anthems, "Souls of the Righteous" and "Fierce Was the Billow," were sung, the dramatic interest of the last-named being well expressed by the massed choir which had been drilled by Harold Randolph.

Dr. John O. Hemmeter, physician, who in his leisure engages in composition, was represented at an evening of sacred music at Brown Memorial Church by a setting of "Entreat Me Not to Leave Thee," scored for soprano and contralto, with organ. It was sung by Elizabeth McComas and Eugenia Earp Arnold, with Robert Leroy Haslup at the organ. Numbers by Beethoven, Mendelssohn and Horatio Parker were given by an augmented choir.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers gave an attractive program at the Lyric on Jan. 20, at a benefit performance organized by the Flying Club of Baltimore. The principals and the supporting dancers were enthusiastically applauded. Excellent aid was given by Louis Horst, pianist, assisted by J. Frolig, violin; Augusto Scalzi, flute, and Peter Kleyenber, 'cello.

#### New Wilmington Hears Suzanne Keener

NEW WILMINGTON, PA., Jan. 27.—Suzanne Keener, coloratura soprano of the Metropolitan Opera Company, gave a concert in the chapel of Westminster College on Jan. 15, singing numbers by Mozart, Strauss, Proch, Donizetti and others with beauty of voice and excellent style. She had many recalls and sang several encores.



Lieurance Concert Management  
1103 "R" Street, Lincoln, Neb.

Now Booking  
Season 1923-24

## CARYL BENSEL

American Soprano

and her

## Marionette Concert Company

are now under the management of

CHARLES N. DRAKE

507 FIFTH AVENUE

NEW YORK

JUST PUBLISHED  
By RICORDI & CO.

## WANDERCHILD

for Lyric Soprano

BY

MARSHALL KERNOCHAN

### Piano Training Necessary for Vocal Student, Says Mrs. J. Harrison-Irvine



Mrs. J. Harrison-Irvine, Voice and Piano Instructor of New York

Singers should possess a thorough knowledge of piano technique declares Mrs. Jessamine Harrison-Irvine, vocal coach and pianist of New York, who has gained recognition here and abroad as a concert artist and accompanist. To gain the essentials of musicianship without which the best of singing is incomplete, the piano is indispensable, Mrs. Irvine says. To this end she has combined instruction in voice and piano, with results that go far to justify her contention.

In addition to conducting her studio in Carnegie Hall, Mrs. Irvine has been for several years director of the voice and choral department of the Benjamin School, New York; and has been associated with St. Mary's School, Raleigh, N. C., St. Mary's School, Burlington, N. J., and St. Margaret's at Waterbury, Conn., in addition to private schools in New York. Mrs. Irvine is now arrang-

ing a European travel tour for the summer, upon which she will be accompanied by a limited number of women students.

### CHICAGOANS VISIT KENOSHA

#### Little Symphony Gives Two Concerts—Cortot Heard in Recital

KENOSHA, WIS., Jan. 27.—The last week has been one of the busiest musical periods in the history of Kenosha. The Little Symphony of Chicago, under George Dasch, was presented in two concerts on Jan. 10. The children's program of the afternoon had a large attendance and was a most pronounced success. In the evening the Symphony gave its regular concert, which was also well attended. Of special interest was the Adagio and Presto from Saint-Saëns' Second Symphony. Ethel Benedict, soprano, made a fine impression as soloist on this occasion and was compelled to add several encores.

Alfred Cortot, pianist, was presented in recital at the Elks' Club on Jan. 12, under the sponsorship of Mrs. Z. G. Simmons. He played the Franck Prelude, Chorale and Fugue, twelve Chopin Études, Debussy's "Children's Corner" and a group of Liszt numbers. A large and enthusiastic audience was present to hear the artist in this, his second recital here. A descriptive talk on this program was given before the recital at the studio of Wesley La Violette.

Amy Corey Fisher will give a series of afternoon lecture-musicales at the home of Mrs. A. H. Lance. The series is announced to begin on Jan. 22 and will be open to the public.

WESLEY LA VIOLETTE.

#### Althouse Sings in Nebraska Cities

HASTINGS, NEB., Jan. 27.—Paul Althouse, tenor, was heard in recital under the auspices of the Business and Professional Women's Club of the Y. W. C. A. on the evening of Jan. 18. With the assistance of Rudolph Gruen at the piano, who was heard also as soloist, the tenor gave a stirring presentation of his program that included songs in French and English and an aria from Meyerbeer's "L'Africaine." Mr. Althouse was heard in Norfolk and Omaha on Jan. 15 and 16 respectively.

## Allen McQuhae commended for smooth tone production and clear diction.

ALLEN McQUHAE, whose recent successful New York recital in the Town Hall was highly commended by the daily newspapers, is a pupil of

## Felix Hughes

Two qualities of excellence commented upon were Mr. McQuhae's smooth tone production and clear diction.

The Herald writes that "in the delivery of several of his selections he was a good second in quality of voice, style and clearness of diction to John McCormack."

According to the World Mr. McQuhae's voice "is exceptionally pure and resonant in quality. His singing was marked by a perfect legato, perfect diction and restraint."

The Globe speaks of the "abundant technical skill and fine dignity and purity of style" with which he delivered a group of Handel songs and mentions it as "one of the most enjoyable song recitals the season has brought in its course."

The Journal credits the tenor with "an excellent legato style," a voice that is "clear, smooth and even—really a beautiful organ" and "almost perfect diction."

Mr. Hughes' studio is at 50 West 67th Street, New York. The telephone number is Columbus 1405.



Chicago **AMERICAN CONSERVATORY** Chicago  
OF MUSIC

Announces the Special Engagement of

MADAME  
**DELIA VALERI**

*Famous New York Vocal Teacher*

Teacher of many leading artists before the public today  
including members of Metropolitan Opera Company

*for its*

**1923 SUMMER MASTER SCHOOL 1923**

Five Weeks, From June 25 to July 28

**PRIVATE LESSONS—REPERTOIRE—TEACHERS' CLASS**

N. B. The tremendous success which Mme. Valeri obtained in Chicago in the Summer of 1920 when she gave an average of 111 lessons per week and was obliged to give some lessons also on Sundays to accommodate applicants from all parts of the country as well as the inquiries and demands of reservations which have been pouring in during these last two years lead to believe that Mme. Valeri's entire teaching time will be taken within the next sixty days. Students and Teachers who intend to avail themselves of this unique opportunity should immediately reserve time. Please wire or write at once.

**FREE SCHOLARSHIP**

Mme. Valeri has agreed to award a free SCHOLARSHIP of two private lessons per week to the most gifted vocal student.

For Particulars and Special Catalogue Apply to

**AMERICAN CONSERVATORY**

*Chicago's Foremost School of Music*

**514 Kimball Hall, Chicago, Ill.**

JOHN J. HATTSTAEDT  
*President*



**"Her interpretations were imbued with a musical spirit that made their appeal irresistible."**

*London Musical Courier*

# MONA BATES

**Returns to America After Scoring Brilliant Success in London Recital, Nov. 9, 1922.**



*Photo by Swaine, London*

**What the London Critics said:**

"Her interpretations were imbued with a musical spirit that made their appeal irresistible to the large audience present which rewarded her with the keenest attention and enthusiastic approbation of her play. She has a bigness of view and a virility of expression which, together with an earnestness of manner and charm of personality, make her renderings worthy to rank with those of our leading pianists."

"She has developed her technique to a point where it responds spontaneously to herself unreservedly to conveying to her auditors her conception of the composers' intentions with the happiest of results. Her intuitive sense of rhythm, nuance and tone color gave a life and glow to her performances which is rare among young artists."—*The London Musical Courier*.

her musical thoughts so that she gives herself unreservedly to conveying to her auditors her conception of the composers' intentions with the happiest of results. Her intuitive sense of rhythm, nuance and tone color gave a life and glow to her performances which is rare among young artists."—*The London Musical Courier*.

"A fine technic—a keen sense of musical beauty."—*Evening Standard*.

"Delightfully fluent."—*Observer*.

"Touch of peculiar delicacy and refinement—played with no little sympathy and sensitiveness."—*Telegraph*.

"Interpretation touched with peculiar distinction—Liszt Fantasy was executed brilliantly."—*Canadian Gazette* (London).

"Plays with a great deal of charm. Natural and unaffected at the piano. Her Liszt number was most masterly."—*Express*.

"Succeeded in creating a very favorable impression by the way she played such familiar works as the 'Waldstein' sonata, Schumann's 'Kreisleriana,' and some Chopin. The performances were fresh, sincere and genuinely musical."—*Times*.

"She has temperament, and her interpretations reveal thought and intelligence."—*Musical Standard*.

"That brilliant young Canadian, Miss Mona Bates, made a success of her first recital in England."—"London Letter," *Toronto Saturday Night*, Mary McLeod Moore (Pandora on *London Times*).

"Played with real brilliance."—*Musical News and Herald*.

"A very successful recital."—*Canada* (London).

"Brilliant Canadian pianist's recital in Empire's Metropolis a notable success . . . possesses the magnetism which holds an audience. The genuine enthusiasm of the prolonged applause showed the delight Miss Bates gave to her audience."—*London Correspondent to Toronto Star*.

Address: Steinway Hall, New York

Steinway Piano

## NEGROES PROPOSE TO FORM SYMPHONY

**S. Coleridge-Taylor Musical Society Active—Hear Fisk Singers**

*By Cleveland G. Allen*

The S. Coleridge-Taylor Musical Society, formed about a year ago, already has a membership of 1000, and hopes to present in public concert in New York at an early date a symphony orchestra of 100 players and a chorus of 100 voices. This society, which was instituted to perpetuate the memory of Samuel Coleridge-Taylor, aims to foster the works of the famous Negro composer, to encourage Negro artists by assisting them to obtain engagements, to promote and preserve Negro art and to encourage orchestral playing and choral singing. It plans to keep a lookout for all promising young musical aspirants among the Negroes and to assist them in furthering their musical education by providing scholarships. One of its activities will be to promote Sunday afternoon concerts, at which artists from various parts of the country will appear.

It is the aim of the organization to have 10,000 members and to rank as one of the leading musical associations among colored people in the world. Gwendolyn Taylor, daughter of Samuel Coleridge-Taylor, has written from England that she is very much interested in the movement started in America to honor the memory of her father.

The founder and president of the society is David A. Donald, a young Negro musician who has been influenced by the works of Coleridge-Taylor. Mr. Donald, who is a violinist, has been a resident of New York for fourteen years. He began his musical career under David I. Martin and later took up the study of the violin under Jean Munkacsy. He is now a pupil of Carl Tollefsen. Mr. Donald has interested many Negro musicians in the society, and, to further its work, is editing a magazine, *Musical Activities*, which is devoted to the development of Negro music.

The other officers of the society are: G. R. Falconer, vice-president; Gertrude Mae Hill, second vice-president; Dr. Alma Haskins, treasurer; Cornelia Fishburn, assistant treasurer; Beatrice Jempson, recording secretary; Carrie Evelyn Williams, corresponding secretary; W. Arthur Calhoun, musical director; P. R. Waples, assistant director; Rudolf Grant, choral leader; E. Gilbert Anderson, orchestra leader; James E. Mallit, assistant orchestral leader; Cecilia de Silva, chairman reception committee, and Blanch Deas-Harris, chairman program committee.

The Fisk University Singers gave a New York concert recently at the Children's Theater for the benefit of the children's fund, and a large audience, including many closely associated with Fisk University in its education of Negroes, gave the singers an enthusiastic greeting. The program included many of the Negro folk-songs, of which Fisk University is a leading exponent, and the sympathetic interpretation of these melodies delighted the audience.

A descriptive talk by the Rev. J. A. Meyers, explanatory of the origin of the songs, added to the interest of the evening.

ning. He said that the songs of the Negroes contained no bitterness or resentment, but expressed faith, hope, joy, courage, sorrow and optimism. He also gave several readings from the works of Paul Lawrence Dunbar. The Fisk Quintet consists of the Rev. J. A. Meyers, tenor and leader; Mrs. J. A. Meyers, contralto; Carr J. Barbour, tenor; Horatio W. O'Bannon, baritone, and Ludie D. Collins, bass.

Negro students, members of the Douglas Society of the College of the City of New York, presented Negro artists in concert in the Great Hall of the College recently. A large audience, including many members of the faculty, gave a cordial welcome to the participants, who were Andradas Lindsay, Leviticus Lyons, Louis Hooper, Eugene Mars Martin, Jessie Andrew Zackery, Allie Ross, Garfield Warren Tarrant, Augustus G. Dill, David I. Martin, Jr., and Carrie Yates. Dean Frederick Robinson presided. The Douglas Society aims to foster a spirit of good will among the races through its musical programs.

**Cecilia Guider Returns from Successes in West to Appear in New York**



*Photo by Hall's Studio*

Cecilia Guider, Soprano

Cecilia Guider, soprano, will give a recital in Carnegie Hall on Thursday evening, Feb. 15. Mrs. Guider is not a stranger in New York, having made her first appearance here last season, when she met with definite popular approval. Her singing first attracted attention when she appeared at camps and cantonments for the benefit of the soldiers. Upon the conclusion of her war work she decided to continue her musical studies. At a benefit given for the American Legion last spring she appeared as soloist and \$18,000 was raised.

For the last few years she has been studying with Giuseppe Campanari, who has issued a noteworthy testimonial to her work. Mrs. Guider has appeared in concert in Indianapolis, Toledo and Perrysville, Ohio, and has been re-engaged in the two first-named cities. She will be assisted by Giuseppe Adami, violinist, in her New York recital.

Florence Easton, soprano of the Metropolitan Opera Company, who will leave on an extensive concert tour on Feb. 15, has been engaged to appear at the Hayes, Kan., Festival in May.

## JOSEF BORISSOFF

**Virtuoso Violinist and Composer**

His Most Recent Compositions for Violin and Piano:

Romance sans Paroles . . . . .	\$ .50
Impromptu . . . . .	.60
Bachcisaray . . . . .	1.25
Poème du Nord . . . . .	.60
Humoresque Orientale . . . . .	1.25



Published by  
**CARL FISCHER, Cooper Square, NEW YORK**  
BOSTON: 380-382 Boylston St. 430-432 S. Wabash Ave.: CHICAGO





Photo by Beresenbrugge, The Hague

## Messrs. Henderson & Krehbiel, New York's Leading Musical Critics, Unite in Tribute to Bauer

Although W. J. Henderson, of the *New York Herald*, and H. E. Krehbiel, of the *New York Tribune*, have heard Harold Bauer, master pianist, in innumerable recitals in the past twenty years, these two leaders of the world of musical criticism united to pay an unusually lengthy and glowing tribute to Mr. Bauer on the occasion of his recital in Town Hall Saturday, January 20, 1923. A full reading of the notices printed below is worth the while of every person interested in music.

From *New York Herald*, Jan. 21, 1923.

### Bauer, in Maturity of His Art, Gives a Fine Recital

English Pianist, Who Started as Violinist,  
Plays to Crowded House

BY W. J. HENDERSON

Harold Bauer may be regarded now as a grownup pianist. He was born in London and was recently discovered by that busy city, where he played some recitals. He started in life as a violinist, but was converted. What a blessing. There are too many violinists spread over a dull earth. It was in 1892 that he decided to be a pianist. He even took a few lessons from Mr. Paderewski, but not enough to be called a pupil of that master. He is chiefly a self-made pianist and did a very good job.

He came to this country in 1900 and made his debut in Boston with the orchestra on December 1 of that year, defining his artistic position by playing the Brahms concerto in D minor. He has been playing Brahms ever since. He made his first appearance in this city in a Kneisel Quartet concert, playing the "Kreutzer" sonata with Mr. Kneisel on December 18, 1900, and on December 20 he gave his first recital here. No one seems to know what was the number of the one he gave yesterday afternoon in Town Hall, under the auspices of the League for Political Education to aid the Town Hall fund.

It really does not make any difference. Mr. Bauer has given a great many recitals in twenty-two years. Statisticians doubtless would get much joy from computing the number of keys he has struck, the number of times he has depressed the pedals and the number of persons who have heard him perform. There is something more important, since history is passing in review. When Mr. Bauer made his Boston debut the wise men of the east proclaimed him a master pianist. He came to New York and was promptly set down as a highly accomplished player whose art was distinctly wanting in warmth and color.

Now New York has come to dote on Harold Bauer. People try to climb over one another's backs to get into a hall to hear him play as he did yesterday Bach's B flat partita, Schumann's G minor sonata, César Franck's prelude, fugue and variation, transcribed by the pianist himself from the original organ work and even some Debussy. Not even the statisticians could determine who was right and who was wrong about Mr. Bauer's playing in 1900. The lofty brow of Boston writhed in emotional spasms; the sensitive nerves of New York remained unshaken.

Anyhow Mr. Bauer has had twenty-two years of experience. He has grown up. He surely is a much greater artist than he was in 1900. Musicians do not like to hear about their improvement. They prefer to hear that they arrived full grown, like Miss Minerva. Nevertheless, it is a fact that Mr. Bauer is in the maturity of a great art which was young when he came to us. It was good to hear him in 1900. It is better now. And many more people know it. He plays to crowded houses.

From *New York Tribune*, Jan. 21, 1923.

### Bauer Plays His Second Recital of Season Here

Master of Pianoforte Includes Bach Music in  
Program—Delights Town Hall Audience

BY H. E. KREHBIEL

With Harold Bauer giving a concert at Town Hall and Ernest Hutcheson completing his series of historical recitals at the Aeolian yesterday afternoon, there was no place in the minds of lovers of pianoforte music for the mediocrities that pound out their little messages day after day, week after week, in those places between October and June. Mr. Bauer had been heard before since his return from a European trip, and this was his second recital this season, and in the material as well as the manner of his offering it was characteristic of the artist. Of him we are tempted to say as Pope said of Addison:

"He from the taste obscure reclaims our youth  
And sets the passions on the side of truth."

He gave us some Bach at the beginning of his concert, but not organ music reduced to the idiom of the pianoforte, nor harpsichord music amplified so that it might speak the speech of the thunderous concert grand. It was the Partita in B flat transcribed for the modern instrument to retain as much as possible of its original character.

#### Life, Grace and Elegance

There was left a suggestion of the short, crisp tone of the clavier of two centuries ago (a "scratch with a tone at the end of it," as somebody once described it), but with the rounder, fuller, more luscious voice of the pianoforte, and in the performance a retention of the grace, elegance and clarity which summed up most of what was looked upon as excellence in performance in that day. The effect was delightful and we are perhaps captious when we say that we think it did not have all the variety of charm which it had when the composer himself played it. Not that Bach could have made it more limpid or lucid. That would scarcely be possible. But the harpsichord had mechanical contrivances which gave it a number of effects which are beyond the capacity of the pianoforte, such as the use of different media for plucking the strings, for doubling the unisons and adding octaves. Nevertheless Mr. Bauer's Bach music is more like the original than that which we ordinarily hear when in the "Chromatic Fantasia and Fugue" the pianoforte is made to give out the roar of mighty thunderings and many waters.

Through Schumann's suavely poetic Sonata in G minor the player led us into the music developed by the instrument of to-day—that of Chopin, César Franck (this a transcription from the organ, the "Prelude, Fugue and Variation"), Debussy ("Estampes") and Liszt (the "Mephisto Waltz"). In everything Mr. Bauer delighted his splendid audience and kept its attention captive, winning and deserving the large measure of approbation which he received.

In America All Season  
1923-1924

NOW BOOKING

Management  
Metropolitan Musical Bureau  
33 West 42nd Street  
New York City

Mason & Hamlin Piano

Duo-Art Records





# WEEKLY SURVEY OF EUROPE'S MUSIC



## Pierné Ballet Has Première at Paris Opéra



Gabriel Pierné, Conductor of the Colonne Orchestra in Paris

PARIS, Jan. 20.—The creation of Gabriel Pierné's new ballet "Cydalise et le Chevre Pied," several interesting revivals at the Opéra and the Opéra Comique, together with much new music and a large number of recitals and concerts filled the past ten days with unprecedented activity. The ballet which was given at the Opéra under the bâton of Camille Chevillard concerns the antics of a troop of fauns and nymphs who invade the society of the Versailles of Louis XV. *Cydalise*, a dancer of the day and the heroine of the piece, was admirably interpreted by Gambelli, and to Aveline was entrusted the rôle of the scampering and mischievous faun *Styrax*. The piece was handsomely staged and the dancing skillfully arranged by Léo Staats. The score offered nothing that was new or startling. It proved to be a typical ballet by Pierné, full of melody, admirably orchestrated and perfectly suited to the ballet of the classic school.

At the same house "L'Heure Espagnol" was restored to the répertoire during the week. The sprightly piece, which is a great favorite here, provides Fanny Heldy with one of her best rôles.

At the Opéra Comique, "Pelléas et Mélisande" and Massenet's "Sapho" have been revived with considerable success. In the former Marguerite Carré and a Roumanian tenor, Stroesco, were heard in the title rôles, and in the latter it was Marthe Chenal, who gave a triumphant performance in the title part, raising the piece from the borderland of mediocrity by her own skill and personality. The voice of Mme. Chenal shows a marked improvement due to a complete holiday of several months.

At the Mogador a new piece by Maurice Magre with lyric and symphonic interludes composed by André Gailhard was received enthusiastically. It is called "Les Deux Belles de Cadix" and enlists an unusually fine cast, which includes Madeleine Carlier, Suzanne Paris, Joubé, and Alcover. Gailhard's music is full of charm and well in keeping with the spirit of the piece.

Among the concerts, the Colonne Orchestra, under the bâton of Gabriel Pierné, played for the first time works of Félix Fourdrain and of Tournemire. The latter is the successor of César Franck and Pierné as organist of the Church of Sainte-Clotilde and a musician of sound experience inclined toward the conservative point of view. The Fourdrain work, "Anniversaire," was written in memory of Gabriel Dupont, who died nine years ago, and was included in the same program with Dupont's deeply beautiful and moving "Les Heures Dolentes." It is a composition full of melancholy beauty, conceived in the familiar manner of Fourdrain. The Tournemire Symphony received widespread acclaim. It is written for a large orchestra, and the very complicated score is handled with the

skill of a veteran musician. It suffers perhaps from the over-severity of a scholarly mind. At the same concert Moriz Rosenthal was soloist in one of the Saint-Saëns Concertos.

The "Oxford" Symphony of Haydn, which has not been heard here within the memory of any living concert-goer, was conducted by Ingelbrecht, who replaced Rhené-Baton as conductor of the Pasdeloup Orchestra. Suzy Welty was soloist in a Ballade by Fauré.

Wanda Landowska at the clavecin was the artist of the weekly concert arranged by the *Revue Musicale*. Kathryn Lee, an American soprano, has had notable success recently in a series of recitals devoted largely to the French composers. Other recitals of interest were given by Bilstine, Russian cellist; Vianna da Motta, pianist, and by Lazare Lévy and Roger Mendez, who were heard in an all sonata program.

Two new quartets of more than usual interest were heard at the recent program given by Courras Ensemble. The first, by Fernand Masson, possessed a classic severity which contrasted sharply with the lightness of the second, which was composed by Pierné.

### London Hears Bach Cantata as Opera

LONDON, Jan. 19.—Bach's Cantata, "Phoebus and Pan," produced as an opera, was the novelty of the week at Covent Garden where the British Opera Company season is drawing to a close. The piece was admirably staged and cast with a true feeling for its unusual character and peculiar appeal. Eugene Goossens gave the score a fine and sensitive reading. As *Midas* Frank Mullings was excellent in make-up and in the subtle humor of his performance. Others in the cast were Juliette Autran, Browning Mummery, William Michael, Doris Lemon and Maude Sykes. The other operas of the week were those in the routine répertoire. The Albert Hall Orchestra under the bâton of Sir Landon Ronald gave an unusually fine Beethoven program with Louis Pecskaï as soloist in the Beethoven Violin Concerto Op. 61. At the Old Vic, the Oriana Madrigal Society presented a fine program assisted by the Wood-Smith String Orchestra for the benefit of the theater's restoration fund. Arnold Bax's setting of the fifteenth century "Now is the time of Christmas" proved a melodious and charming arrangement which was admirably sung by men's voices. Following the example of Adrian Boult and his British Symphony, whose popular concerts have met with such great success, a new orchestra conducted by Léon Aronoff began a popular series in Stepney recently.

BUCHAREST, Jan. 19.—Bruno Walter of Munich and Oscar Nedbal of Vienna both appeared here recently as guest conductors of the Philharmonie.

Mahler's First Symphony was heard here for the first time under Walter's bâton. Alphonse Castaldi, as guest, recently conducted his symphonic poem "Marsyas," a novelty here. At the same concert, Remy Principe, Italian violinist, gave a notable performance of a Concerto by an unknown Italian com-

poser of the Seventeenth Century as revised by Respighi. Two Dances from a ballet by Nonna Otesco, director of the local conservatory, also had a première under the bâton of the composer. Vasa Prihoda, violinist of exceptional merit, made a fine impression in a series of recent recitals.

## Strauss Revives Boieldieu Opera in Vienna

VIENNA, Jan. 19.—Boieldieu's light opera, "Jean de Paris," is the latest work to be revived by Richard Strauss for the stage of the Redoutensaal at Hofburg Palace. The opera has not been heard here in half a century and its charm is still as potent as it was during the life of the composer. The Redoutensaal provides an ideal setting for such a work, and the orchestra under the bâton of Strauss distinguished itself. Selma Kurz was heard in the rôle of the *Princess* and Karl Oestvig sang the title rôle. Others in the cast were Rajdl, Helletsgruber, Wiedemann and Madin.

At the Operntheater, Pfitzner's "Pales-trina" has met with the same success which marked its production in Berlin. At the same house Else Gentner-Fischer sang as guest the title rôle of "Frau Ohne Schatten." Otherwise the operatic season here has been marked by apathy and lack of interest, due no doubt to the depressing economic conditions.

Activity among the orchestras has been unusually great. Bruno Walter, who arrived recently and will leave shortly for America, has conducted several programs of a conventional nature, save for the introduction here under his bâton of Braunsfels' "Te Deum" given with the assistance of Merz-Turner, soprano and Fritz Krauss, baritone. The

composition was received enthusiastically.

The Volksoper Orchestra under the bâton of Martin Spörr has begun a series of twelve Sunday concerts devoted to the master composers. The opening program was given over entirely to the Russian school.

Franz Schalk, conductor of the Staatsoper, and Leopold Reichwein conducted on alternate days the program arranged recently by the Society of the Friends of Music and designed to include the modern romantic composers. Vasa Prihoda, violinist, was the soloist of the program in the Dvorak Concerto, never before heard here.

Paul von Klenau conducted a really fine performance of Haydn's "Creation" with the Singakademie Chorus, and Richard Tauber, Richard Mayr and Selma Kurz as soloists.

"Orpheus and Eurydice" had its first performance here in many years recently at Konzerthaus Hall under the bâton of von Klenau. The work was given in concert form with Emmi Leisner as *Orpheus* and Berta Kiurina as *Eurydice*.

Among the recitalists, Hans Duhan and Bruno Walter presented an entire program devoted to the songs of Mahler. Leo Slezak was heard in an all Schubert program. Fine violin recitals have been given by Rudolf Polk and Vasa Prihoda.

### Pfitzner Conducts "Christelflein" in Munich

MUNICH, Jan. 20.—Among the recent productions at the National Theater was the first performance here of Hans Pfitzner's "Christelflein" under the bâton of the composer, and the revivals of "Salome" and "Hänsel and Gretel." The title rôle of the Pfitzner opera was sung by a young English soprano, Katherine Arkandy who came here from "The Beggar's Opera" cast in London and has made an excellent impression. The opera was enthusiastically received and the composer received a score of curtain calls. The evergreen "Hänsel and Gretel" enlisted a guest artist, Leonore Bernd of the Hanover Opera, who gave a delightful performance as *Hänsel*. Elizabeth Feuge was *Gretel*. In "Salome," the honors went to the young Margot Leander in the title rôle and to Zdenka Fassbänder as *Herodias*. The latter is one of the best *Isoldes* heard here in many seasons. A new investiture adds much glamor to the production. Werthold Sterneck, a singer from the Prague Opera, was guest recently as *Baron Ochs* in a series of "Rosenkavalier" repetitions. Kurt Atterberg's "Sea Symphony" was the pièce de résistance of a recent Konzertverein program conducted by Sigmund von Haussegger. It is a moving composition of great poetic beauty. Gilbert Ross, violinist, made an outstanding impression among the many visiting recitalists.

BERLIN, Jan. 20.—The "Love Songs" of Wilhelm Gross for Voice and Orchestra were performed for the first time recently by Maria Schreker and the Berlin Symphony under the bâton of Rudolf Krasselt.

VIENNA, Jan. 11.—Rehearsals are under way here for the early production at the Volksoper of Joseph Holbrooke's opera, "Children of Don." The work will be conducted by Felix Weingartner.

LONDON, Jan. 13.—A new magazine called *Opera* was launched here recently. The first issue contained articles by Robert Radford, Oliver Bernard, H. Saxe-Windham, and Jan Dulac.

ROME, Jan. 20.—The Capet Quartet of Paris recently completed a fine series of six concerts devoted to the chamber music of Beethoven.

### International Conservatory Founded in Paris

PARIS, Jan. 21.—The organization of an International Conservatory of Music, designed upon the lines of the existing Beaux Arts Society, has been completed under the leadership of André Messager and Francis Casadesus and will be prepared shortly to receive students from all parts of the world. The project was the outcome of an appeal made by Alejandro de Olazabal and Pedro Osorio, two South American musicians, for the establishment in France of a center of Latin musical culture. Originally planned as a school for Latin Americans, the project was extended later to include musicians of every nationality. Besides Messager, Casadesus and Olazabal, the organizers include Charles Hayet and Ernest Brodier.

### Vienna Staatsoper Cuts Prices

VIENNA, Jan. 20.—Following a steady rise in the prices of the seats at the Staatsoper which paralleled a corresponding depreciation in the value of the crown, the management of the house recently reversed its policy and announced a cut in prices. From now on, boxes which recently cost 600,000 to 900,000 crowns will be available at prices ranging from 450,000 to 300,000 crowns. Orchestra seats in the future will cost only 60,000 crowns. The management, it was announced, will endeavor to curb running expenses to meet the price reduction although how this is to be done no one has been able to say, since many of the singers are already receiving wages which barely feed and clothe them.

BARCELONA, Jan. 11.—Gabrielle Gills, soprano of the Paris Opéra Comique, and Vera Janacopoulos, soprano and specialist in modern songs, were among the recitalists who have been heard here recently in programs of unusual interest. Mme. Gills recently sang the title rôle of "Thaïs" at the Real in Madrid.

ROME, Jan. 20.—Oscar Fried conducted the Augusteo Orchestra recently as guest in a program which was devoted entirely to the works of Wagner and Richard Strauss.

DUBLIN, Jan. 20.—The season of the Carl Rosa Opera Company has met with such success here that it has been extended three weeks.



# BOSTON OPERA HOUSE

BOX OFFICE STATEMENT  
 Attraction *Ruth St. Denis*  
 Performance *Jan 17 & 19 23*  
 Direction *Lee & J. J. Shubert*  
 Weather *Fair*  
 Boston

EVENING			
Box Seats	174	3	474
Returned	16		
Sold	158	2	110
1st Tier Loges	56		
Returned	1	1	47
Sold	55		
2d Tier Loges	72		
Returned	25		
Sold	47		
3d Tier Loges			
Sold			
Orchestra	725		
Returned	30		
Sold	695		
Orchestra			
Returned			
Sold			
Grand Circle	313		
Returned	4		
Sold	309		
1st Balcony	322		
Returned	1		
Sold	321		
1st Balcony	314		
Returned	14		
Sold	300		
2d Balcony	211		
Returned	5		
Sold	206		
2d Balcony	256		
Returned	5		
Sold	251		
2d Balcony	498		
Returned	14		
Sold	484		
2d Balcony			
Returned			
Sold			
Exchanges			
Exchanges			
Exchanges			
Admissions			
TOTAL			5,145.00
Company Share			
House Share			
Gross to Date, \$			

## Another Sold-Out House

# RUTH ST. DENIS

WITH

# TED SHAWN

AND

# THE DENISHAWN DANCERS

WITH

# AN INSTRUMENTAL QUARTET DIRECTED

# By LOUIS HORST

**DATES NOW  
BEING ASSIGNED  
FOR SEASON  
1923-1924**

Exclusive Management:

DANIEL MAYER

KNABE PIANO

Aeolian Hall, New York



## New Songbirds Make Debuts at the Metropolitan as Season of Opera Reaches Its Half-way Point

Giacomo Lauri-Volpi and Delia Reinhardt Make Introductory Appearances — Return of Galli-Curci Adds to Mid-season Activity — "Lucia" and "Rigoletto" Again in Répertoire

THE return of Amelita Galli-Curci and the advent of two of the new singers reserved by General Manager Gatti-Casazza for the second half of the season gave a fresh impetus to the eleventh week of opera at the Metropolitan.

The new singers who made their American debuts were Giacomo Lauri-Volpi, Italian tenor, and Delia Reinhardt, German soprano. The former's first appearance was as the Duke in "Rigoletto" on Friday evening, when Mme. Galli-Curci was cast as Gilda and Giuseppe de Luca as the Jester. Mme. Reinhardt was presented as Sieglinde in "Die Walküre" on Saturday afternoon.

Mme. Galli-Curci sang twice during the week, making her re-entry in "Lucia" Wednesday evening, and following this two nights later with her appearance in "Rigoletto." Both operas were sung for the first time this season.

"Così fan Tutte" was given its second performance on Thursday night, with its cast unchanged. Other repetitions were a matinée "Thaïs," given as a benefit; "Rosenkavalier" and "Mefistofele."

### Lauri-Volpi as the Duke

The late Enrico Caruso was by no means the only tenor who vaulted into fame by means of the tenor tunes in Verdi's "Rigoletto." Few of the favorite rôles of the older operas are most consistently grateful, without being either very taxing or exacting, than that of *Il Duca*. Consequently, had Giacomo Lauri-Volpi been feeling fit, he could scarcely have asked for a more favorable opportunity than that afforded him to make his American debut in the part which first brought Caruso before the same public, and as a member of a cast including such favorites as Amelita Galli-Curci and Giuseppe de Luca.

Unfortunately, however, the young Italian tenor appeared for the first time under a vocal cloud. It was stated that he had been ill for several days and that he undertook his rôle against his own inclinations. Under the circumstances, critical appraisal of his singing must be deferred. There was tightness and strain in his production and his voice showed an excess of vibrato, but how much of this was due to the unfavorable circumstances under which he sang, how much to nervousness, and how much to his manner of singing could only be conjectured. His voice seemed one of plenty of metal and ample as to range, with top notes of considerable power. He is young and, though rather small of stature, his looks and his personality are in his favor. His Duke was of the now familiar type which abjures the curling mustachios that were inevitable a decade or so ago.

Mme. Galli-Curci's Gilda was again a simple and pathetic figure which seemed to belong to an older day, dramatically as well as vocally, when singers were less strenuous than they are today. Much of the music she sang with the beauty of tone and smoothness of style which has marked her art as a highly individual and distinctive one, in a time of few such voices and few of a similar style. It was not to be gainsaid, however, that her former habit of dropping below the pitch pursued her, and there were times when the new tenor joined her in departing from the middle of the note.

Giuseppe de Luca's Rigoletto was beautifully sung. Indeed, one could have wished at times for less of sheer tunefulness and more of dramatic stress and tragic utterance.

Léon Rothier's Sparafucile was an assassin of distinction. Flora Perini looked well as Maddalena, and the other parts were competently cared for by Italo Picchi, Louis D'Angelo, Millo Picchi, Henriette Wakefield, Muriel Tindal and Virginia Grassi. Mr. Papi conducted. The settings, new last season, gave the old opera an attractive background. O. T.

### Delia Reinhardt's Debut

Another new German soprano made an auspicious first appearance at the Metropolitan, Saturday afternoon, her first assumption of character being that

of Sieglinde in "Die Walküre," a part sung earlier in the season by Maria Jeritza and Elizabeth Rethberg, and also, since the revival of the music-drama last season, by Florence Easton. Each of the Sieglindes has had her virtues and her defects, for the rôle is not one easily encompassed.

Mme. Reinhardt, who in private life is the wife of Gustav Schützendorf, the baritone, also a member of the Metropolitan's strongly reinforced German wing, gave particular satisfaction to those Wagnerian zealots who watch every gesture, pose and step with an eagle eye to see that it conforms exactly to the stage directions and the traditions of the part. She gave pleasure to innumerable others by reason of the agreeable quality of her voice and the grace and good looks with which she invested the rôle, pictorially. She has that rarest of prima donna assets, slenderness.

On first hearing, the voice did not seem an unusual one, nor one particularly individual or distinctive, but it was ample in volume and gratifyingly unforced. Dramatically, she was well-routined, easy and natural in achieving her effects, some of which seemed under-emphasized rather than the usual opposite. Her Sieglinde was not of the heroic mold. Doubtless her capabilities will be more fully stressed in subsequent appearances in other operas.

The cast otherwise was the same as at earlier performances, with Margaret Matzenauer coping as best a contralto may with the soprano flights of *Brunnhilde's* music; Jeanne Gordon presenting an attractive Fricka; Clarence Whitehill a noble and distinguished Wotan; and Curt Taucher a Siegmund with more of vigor than beauty of voice, but disclosing at times a tonal metal which might be put to more musical use. Artur Bodanzky's waywardness of tempo, with the dragging of some pages until they seem never-ending, has been commented so many times that even the types must weary of the necessary reiteration. O. T.

### Galli-Curci Returns

Donizetti's "Lucia," was the vehicle chosen to reintroduce Amelita Galli-Curci to a Metropolitan audience on Wednesday evening of last week. The popular soprano returned in fine spirits, from appearances, with the Chicago Opera and in concert. Her first entrance was the occasion for several minutes of hand-clapping by standees and seated, and of a kiss-throwing acknowledgement by the artist. Vocally Mme. Galli-Curci gave a good performance, though one not, at all moments, effortless. The natural beauty and unique legato graces of the soprano's voice were well in evidence, though flattened tones were not absent from some of her singing.

Mr. Martinelli, as Edgardo, received applause proportionate in vigor to his tonal lavishness, but his voice on this occasion sounded less fresh than at certain of his previous performances this season. Giuseppe Danise was not quite at his best in the part of Enrico Ashton, though contributing valuable work to the performance. One of the most effective bits of the evening was José Mardones' brief aria, "O Quel Funesto Avvenimento." The opera, which was conducted energetically by Mr. Papi, also enlisted the services of Grace Anthony, Angelo Bada and Pietro Audisio. R. M. K.

### "Rosenkavalier" Again

Elizabeth Rethberg was back in the cast of "Rosenkavalier" when the revived Strauss work was given its fourth performance on Monday evening. Her Sophie was a young lady of beautiful song, and with Florence Easton as the Princess and Maria Jeritza in the rôle of Octavian, the performance was certainly distinguished by the sopranos. These three made exquisite music of the famous trio in the last act. Mme. Easton again gave the full beauty of her

voice to her part and Mme. Jeritza excelled in the light comedy play of the youthful lover. The rest of the cast was the same as in the earlier performances, Paul Bender appearing as Baron Ochs and Gustav Schützendorf as Faninal. Artur Bodanzky conducted. P. C. R.

### The Second "Così Fan Tutte"

Once again the Metropolitan Opera House was wreathed in smiles Thursday night when Mozart's merry "Così fan Tutte" had its second performance of the season. The cast was unchanged, Florence Easton, Frances Peralta, Lucrezia Bori, George Meader, Giuseppe de Luca and Adamo Didur singing the sparkling old melodies with much charm and investing the farcical situations with infectious fun. Artur Bodanzky conducted in his happiest vein. O. T.

### Mardones in "Mefistofele"

When "Mefistofele" was sung at the Metropolitan, Saturday night, Boito's devil was depicted by José Mardones, whose roundly sonorous voice gave much tonal weight and richness to the Prologue and the subsequent airs of the operatic prince of evil. Beniamino Gigli sang enchantingly as Faust. Frances Alda was again the Margherita, and Frances Peralta Elena. Flora Perini sang two parts, Pantalio and Marta. Others in the cast were Giordano Paltrinieri and Pietro Audisio. Roberto Moranzoni conducted. B. B.

### Myra Hess and Orchestra

Myra Hess was soloist with the Metropolitan Orchestra in Sunday night's concert, when, under the bâton of Wilfred Pelletier, a capital performance was given of Grieg's Piano Concerto. The English pianist revealed with unerring touch the sympathetic side of this work, as well as its melodic charm, and an especially delightful interpretation was given of the Adagio movement. In the spirited Finale, soloist and orchestra were at their best, Miss Hess playing with vigor as well as with beauty of tone, while Mr. Pelletier's forces were always prompt and decisive. Two Chopin solos, the Nocturne in C Minor and the Ballade in A Flat, were also contributed by Miss Hess, who, except for a tendency to over-sentimentalize the Ballade, read both pieces with distinctive charm.

The Metropolitan soloists in an attractive program comprised Marie Tiffany, in *Lia's* Aria from "L'Enfant Prodigue"; Renato Zanelli, in *Figaro's* Aria from "Barber of Seville"; Raymond Delaunois, in "Depuis le Jour" from "Louise"; Edward Johnson, in "Lève toi Soleil" from "Roméo et Juliette"; Flora Perini and Rafaelo Diaz sang a duet from "Boris Godounoff," and Queena Mario, Mr. Johnson and Adamo Didur appeared in the Prison Scene from "Faust." The orchestral numbers were the "Roi d'Ys" Overture and the "Suite Alsacienne." P. J. N.

Press Comment on the Conducting of

## N. LINDSAY NORDEN

Mendelssohn Club Concert for The Philadelphia Forum

"This admirable organization needs no introductory word of commendation. Everyone knows the excellent work it does under the skillful direction of N. Lindsay Norden. . . . The Mendelssohn sets a good example to all societies of the kind by getting away from the commonplace. . . . It requires a special gift to get such effects as Mr. Norden gets." . . . —*The Inquirer*, Phila., Pa.

"Mr. Norden is a firm-handed disciplinarian, with a thorough understanding of his artistic business of bringing the most and the best out of the voices under his guiding hand. . . . Few choruses are so well-versed in the difficult art of singing without accompaniment. The way the 'Hymn to the Sun' of Chapius was performed, in the first part especially, would bring distinction to any body of singers."—*Public Ledger*, Phila., Pa.

"The balance of the chorus is admirable throughout and the tonal quality left little to be desired. . . . The basses are especially fine, notably when it is considered that many of the works are written for eight or ten parts, mostly with the extra parts in male voices. . . . The tonal quality of the ensemble is beautiful." . . . —*Evening Ledger*, Phila., Pa.

"The director of the Club, N. Lindsay Norden, has directed his singers to a high degree of excellence, the volume of tone being sufficient to fill the large auditorium."—*The Record*, Phila., Pa.

"The concert . . . displayed a precision of attack of both the men's and the women's voices and successful rendition of a varied program which invariably mark the work of the club."—*Evening Bulletin*, Phila., Pa.

### Announcement to Singers:

Do not be discouraged if your voice is hard of timbre or broken through hoarseness, effort or sore throat.

This comes from unnatural breathing of the diaphragm and incorrect attacks of the tone under the protecting of the mask.

This can be restored to natural form by a simple system of exercises lasting from three to five months.

M. V. DURMASHKIN

PROFESSOR OF VOCAL TECHNIQUE

3810 Broadway, New York Wadsworth 7810



© James & Merrihue

Manager: ONA B. TALBOT  
Indianapolis, Ind.

The American  
Dramatic Contralto  
of International  
Fame

# CAHIER

SONG RECITAL

NEW YORK CITY

TOWN HALL

Feb. 5th at 3

BALDWIN PIANO

Private Address:  
New York City, 132 West 58th St.

EVELYN  
**Mac Nevin**  
CONTRALTO

"Her voice is one of unusual beauty and volume. She sang with much warmth."  
*New York Herald.*

"As an interpreter she displayed intelligence and authority. Her voice is beautiful and her diction fine."  
*New York Tribune.*



"NEVER, PERHAPS, HAS HER EXTRAORDINARY VOICE SOUNDED SO COMPLETELY BEAUTIFUL, AND TECHNICALLY SHE WAS AT HER BEST."—Pitts Sanborn, *New York Globe*, Jan. 18, 1923

MARGARET

# MATZENAUER

"Once More Convinced Them" in CARNEGIE HALL RECITAL  
JANUARY 17th, 1923, "Of the Waxing Glories of Her Wonderful Tones."

## Metropolitan Contralto Wins Audience With Song That Sembrich Popularized.

### Mme. Matzenauer's Recital

A fine audience gathered in Carnegie Hall last night to listen to a song recital by Mme. Margaret Matzenauer. After Arensky's "On Wings of Dream," which Mme. Sembrich introduced and popularized years ago, first in Russian and then in an English version, beginning, "But lately in dream I embraced her," the audience was hers to sway as she pleased.

—N. Y. TRIBUNE, Jan. 18, 1923.

### Matzenauer's Song Recital

Margaret Matzenauer is one of those opera singers who are also heard with pleasure in the concert hall. Her full, rich, resonant voice and her command of dramatic accents are an asset in everything she does. A large audience enjoyed the recital she gave last night in Carnegie Hall. The program was international, with the usual groups of songs in German, in French, Russian, and English. She was in good voice and, for a wonder, it was possible to tell what language she happened to be singing.

—N. Y. EVENING POST, Jan. 18, 1923.

Margaret Matzenauer's first recital in three years was distinguished last night at Carnegie Hall. She offered a program which was interesting and diversified. As a result, she was well within her range, and produced some colorful, finely styled singing. As a contralto she has few peers.

—N. Y. WORLD, Jan. 18, 1923

### Matzenauer Recital

Taking a night off from the Metropolitan Opera, Mme. Matzenauer journeyed to Carnegie Hall to delight a large audience in a song recital. Her noble voice was at its loveliest, whether its opulent tone illumined the gravity of Bach, whispered the tenderness of Brahms, dwelt meditatively on the poetry of Wolff or rang out in the longings of Strauss.

Arensky's "On Wings of Dream" was gripping in its dramatic contrasts, and Rachmaninoff's "Springtime" reminded us in tone quality of her more famous Amneris role. The French group gave further opportunity for the dramatic side of Mme. Matzenauer's art. Mr. La Forge, the accompanist, was represented by a setting of an old English song, and this delightful evening was closed with Griffes's "We'll to the Woods."

—N. Y. EVENING MAIL, Jan. 18, 1923.

Mrs. Matzenauer sang to her marked advantage. Never, perhaps, had her extraordinary voice sounded so completely beautiful, and technically she was at her best. Her program consisted of a group of German Lieder, a group of Russian songs (sung in English), a group divided in language between French and Spanish, and a concluding group of songs in English by American or English composers. The skillful and sympathetic accompanist for all these songs was Frank La Forge.

Mrs. Matzenauer showed an understanding of various styles that conformed closely with her selection of songs. Still, there were songs to which, vocally or temperamentally, she seemed especially well suited. Thus, the sombre richness of her lower tones were particularly beautiful in the first part of Gretchaninoff's "Over the Steppe." One of her triumphs of the evening was Arensky's "On Wings of Dream," which she had to repeat.

Curiously, this song was also a triumph for a singer of a very different species, Marcella Sembrich.

Rachmaninoff's "In the Silence of Night" and "Estrellita," arranged by Mr. La Forge, were also features of the concert. In the latter the deep contralto quality of Mrs. Matzenauer's voice was absolutely gorgeous. The audience made her sing it twice.

—N. Y. GLOBE, Jan. 18, 1923.

### Matzenauer in Recital

Seasons of Isolde and Brunhilde having intervened, Margaret Matzenauer, a leading contralto of the Metropolitan Opera Company, gave her first Carnegie Hall recital in three years last



Photo by George Maillard Kessler

night. Though her program stayed righteously away from the footlights, her style did not—and her torrid tone and the highly dramatic delivery which gave it birth were redolent of opera, the all-highest opulent opera.

Mme. Matzenauer, in a grove of palms and accompanied by Frank La Forge, pianist, began the evening with "Willst du dein Herz mir schenken," attributed to Bach. Thereafter came Brahms, Erich Wolff and Strauss to make a German group of it. A Russian one followed, of Gretchaninoff, Arensky and Rachmaninoff; a French pair of Coquard and Debussy. English examples came from Cyril Scott, La Forge and Griffes.

It was magnificently open, purple singing that Mme. Matzenauer contributed. She is a passionate interpreter.

—N. Y. SUN, Jan. 18, 1923.

Mme. Margaret Matzenauer, contralto of the Metropolitan Opera Company, gave a song recital at Carnegie

Hall last evening, in which she had the assistance of Frank La Forge at the piano. This was the first recital in which Mme. Matzenauer had appeared here alone since April 5, 1918, when she sang for the benefit of the War Thrift movement.

Mme. Matzenauer gave of her splendid voice with prodigality. There was much beauty in her use of middle and lower tones, and her dramatic powers and emotional eloquence lent conviction to her interpretations.

—N. Y. HERALD, Jan. 18, 1923.

## Margaret Matzenauer Gives Joy at Carnegie Hall Recital.

By MAX SMITH

A remarkably versatile woman she is, indeed. For on Tuesday evening she enacted Isolde away over at the Brooklyn Academy of Music. Yet last night she stood in Carnegie Hall none the worse, apparently, for that Wagnerian sea-voyage, and sang, to the evident delight of a large and extremely demonstrative audience, songs by Brahms, Wolff, Strauss, Gretchaninoff, Arensky, Rachmaninoff, Coquard, Debussy and others, including several by her distinguished accompanist, Frank La Forge. Her tone production was good, always true to pitch and often beautiful.

—N. Y. AMERICAN, Jan. 18, 1923.

## Matzenauer in Grand Voice

At Carnegie Hall in the evening Mme. Margaret Matzenauer sang to a large assemblage of her admirers and once more convinced them of the unimpaired and waxing glories of her wonderful contralto tones. She sang with all of the well-rounded opulence and potent repression of her great voice. German, French and English numbers chosen with fine discretion comprised a perfect program in which Elinor Renick Warren's "The Heart of a Rose," with the composer at the piano, and Frank La Forge's "Before a Crucifix," again the composer as her accompanist, were happy features.

—N. Y. TELEGRAPH, Jan. 18, 1923.

Margaret Matzenauer, billed on the program as a "prima donna contralto," gave a song recital last night in Carnegie Hall. Mme. Matzenauer is a versatile artist. She sings both soprano and contralto roles at the Metropolitan Opera House, presenting with almost equal skill Italian, French and German roles. The same versatility was seen in her recital. She sang German, Russian, French and American songs, and all she sang well. She was in excellent voice. The audience was not slow to appreciate her efforts. Receptions were demanded of some of her numbers, including Arensky's "On the Wings of Dream."

—N. Y. EVENING TELEGRAM, Jan. 18, 1923.

Madam Matzenauer is one of the mightiest and most brilliant wherever opera is sung, and she is able to win great success on the concert platform. Yesterday at Carnegie Hall she was applauded and showered with flowers.

Her voice sounded so rested and fresh, that no one suspected that she had sung the entire "Isolde" role only the evening before. Her voice is magnificent and her singing art, entirely aside from its dramatic effectiveness, finely developed. She has a beautiful legato, her head tones piano and the delightful mezza voice, especially beautiful. The clearness of her diction was notable throughout. She was compelled to add a great many encores.

—N. Y. STAATS-ZEITUNG, Jan. 18, 1923.

NOW BOOKING SPRING 1924

A Few Available Dates Spring 1923

Address, CHAS. R. HAMMERSLOUGH, Mgt. Margaret Matzenauer, 214 West 42nd Street, New York City  
Fall 1923 Now Being Booked—Booking Representative—Concert Management Arthur Judson.



## Powers of Observation Aided Claudia Muzio

(Portrait on front page)

IF Claudia Muzio, dramatic soprano of the Chicago Civic Opera Association, were asked what single quality she considered of most value in preparing for the dramatic or operatic stage, she would probably specify the exercise of the powers of observation.

Her father had been connected with the operatic stage for many years, in the capacity of assistant stage manager at Covent Garden, London, and later at the Metropolitan Opera House, New York. Miss Muzio was born in Italy, but her family moved to London when she was two years old. Her father never permitted her to play child rôles, but she was content to watch and listen to the different operatic stars, little dreaming that she was even then subconsciously preparing herself for a similar career.

When she was nineteen years old her piano teacher, Mme. Casaloni, a retired opera singer, discovered that she had a voice which was naturally placed and of beautiful quality. Mme. Casaloni advised her to forget about the piano for a while and devote her entire time to preparing operatic rôles.

Acting on Mme. Casaloni's advice, Miss Muzio began studying for the opera, and within a year's time made her début in Massenet's "Manon" at Arezzo. Performances at leading Italian theaters followed, and, in 1916, she made her American début at the Metropolitan Opera House as *Tosca*.

Miss Muzio became a member of the Chicago Civic Opera Association this season, and achieved marked success in her first appearance, singing the rôle of *Aida*. She has already been re-engaged by the Chicago company for next season. She has also become interested in concert work, a field heretofore untouched by her, and recently signed a contract with the managerial firm of Harrison and Harshbarger of Chicago, giving them the exclusive control of her activities in the United States and Canada for the next five years.

Her operatic repertoire includes *Desdemona*, *Mistress Ford*, *Mimi*, *Gilda*, *Carmen*, *Norma*, *Nedda*, *Eva*, *Sieglinde*, *Tosca*, *Aida* and *Monna Vanna*. She created the principal rôle in Zandonai's "Melenis."

DEVILS LAKE, N. D.

Jan. 27.—Lambert Murphy sang to a packed house at the Grand Theater on Jan. 17. The program was varied and interesting, including songs by Handel, Brahms, Fauré, and Massenet, besides several charming Irish numbers. He was enthusiastically received and was

forced to respond with several encores. Louise Chapman was the able accompanist. Marie McCormick, soprano, of Fargo appeared in recital with Alvin Sauve, baritone, in the Great Northern Hotel on Jan. 15. Mr. Sauve is a pupil of Miss McCormick. Bertha Hagen of the Dakota Conservatory accompanied. One number of special interest was a "Nocturne" composed by Norman Ostby of Fargo, the lyric by Thomas F. McCarthy of Devils Lake.

INEZ M. SERUMGARD.

## NEW CHOIR FOR DENTON

Women Singers Start Career Prosperously—Plan Music Week

DENTON, TEX., Jan. 27.—The newest musical organization in Denton is the Women's Choral Club, which has been launched by prominent musicians with every promise of a prosperous career. Katherine Graves King, director of public school music at the College of Industrial Arts, has been chosen as conductor, and the following officers have been elected: Mrs. W. A. Wilson, president; Vernelle Alison, vice-president; Ruth DeVall, secretary-treasurer, and Zola Little, librarian. Mary Anderson, professor of piano of the North Texas State Normal College, is the accompanist. It has been decided to invite Elise MacClanahan, Stella Lea Owsley, Lillian Parrill and Mrs. Will Evers to become associate members. Elois Allison, director of public school music in the Denton schools, was one of the promoters of the organization with Mrs. W. A. Wilson.

Music Week will be observed in Denton in the first week of May. This will be the inaugural celebration of this kind in this city, and all music organizations are to be asked to give programs, and there will also be lectures on several afternoons. Sam Losh is to be invited to conduct a program of community singing on the last day of the week.

The Hinshaw Quartet appeared recently at the Auditorium of the North Texas State Normal College in an attractive program, which included the musical sketch "Box and Cox." The Quartet was warmly applauded.

The Boys' Band of Gainesville, composed of 102 players, gave a program with the Denton Band on Jan. 19 under the leadership of R. S. Riggs.

JOHN B. CROCKETT.

OAKLAND, CAL.—Bessie Beatty Roland, organist and choir leader of the First Methodist Church, has started a series of Sunday evening musical services which will illustrate the history of church music. Organ, chorus, quartet and solo voices will be heard and the pastor will deliver short historical lectures. The first period covered "The Beginnings of Church Music," including Palestrina, Vulpius, and several little known composers. The series will end at Easter.

## Max Gegna to Be Heard in the Dual Capacity of Soloist and Conductor



Max Gegna, 'Cellist

Max Gegna, 'cellist, who has just returned to New York from a series of fourteen engagements in the Middle West as assisting artist to Mary Garden, will make his first New York appearance in the dual rôle of conductor and soloist on Feb. 3, "Embassy Night," at the International Silk Exhibition at the Grand Central Palace. Upon this occasion he will assist Modest Altschuler as leader of the Russian Symphony and play a number of solos. In the course of his tour with Miss Garden, Mr. Gegna appeared in Bloomington, Ill., Cincinnati, Lexington, Akron, Youngstown, Springfield, Mass., Lynchburg, Baltimore, Detroit and Lansing, and was everywhere received with enthusiasm. He played three groups in each program and was especially successful in the Second Movement from the Dvorak Concerto, numbers by Haydn, Beethoven, Popper and his own arrangement of Drigo's Serenade. Since his return to New York he participated in a Carnegie Hall demonstration of the Virzi Tone Producer before an audience which included Jascha Heifetz, Albert Spalding, Arturo Bonucci and other prominent artists. Later in the month he will be heard with his own company in his fourth annual recital in Reading, Pa.

ABERDEEN AND HOQUIAM, WASH.

Jan. 27.—Musical activities in Hoquiam have been largely by the clubs the past week. The program given Jan. 9, by the Ladies' Musical Club, was especially interesting. It consisted of songs made familiar to the public by Caruso and Evan Williams. Papers on the lives of these two singers were read by Mrs. C. G. Hopkinson and Mrs. C. W. Smith, respectively.

Hazel Powell contributed "Ave Maria." The hostesses were Mrs. Frank Tremble and Mrs. C. W. Smith, and the program was arranged by Mrs. L. E. Foster. A short program was given at the Emerson P-T-A of Hoquiam on Jan. 9. Mrs. Oscar Foster and E. Blackholm were the vocalists and Ruth Bergstrom the pianist. Elta Cady and Hazel Powell were soloists at the regular Kiwanis luncheon in Aberdeen recently. Miss Cady sang "Morning" by Speaks, and an encore; Miss Powell sang "Robin Sings" by Anna Case; Mrs. P. D. Morgan and Mrs. W. Y. Croxall were the accompanists. Mollie Kearney, dancer, at her class on Jan. 8 gave a group of new dances learned at Denishawn. Her partner was Mr. Ryan, instructor in the National Dancing Masters Association. The Business and Professional Women's Club of Hoquiam is organizing a class for community singing, along the same lines as the Aberdeen Club.

VERA JOHNSTON KNIGHT.

## PLAN TEXAS MUSIC WEEK

Mrs. Lyons to Be San Antonio Guest—Opera Company from Vienna Heard

SAN ANTONIO, TEX., Jan. 27.—Plans for San Antonio's Music Week, to be celebrated Feb. 11 to 17, are well under way. Activities will be sponsored by the Tuesday Musical Club, with Mrs. Lawrence A. Meadows as general chairman of arrangements, assisted by Mrs. Eli Hertzberg, president and vice-chairman; Mrs. David Griffin, Mrs. Thomas Slavens, Mrs. Guy Simpson, Mrs. Mattie Rees, Mrs. Edward Sachs, Mrs. Stanley Winters, Mrs. A. M. Fischer, Mrs. J. B. Lewright, Mrs. F. E. Tucker, Mrs. Alfred Duerler, Lida Grosh and Mattie Dittmar. Mrs. John F. Lyons of Fort Worth, president of the National Federation of Music Clubs, will be present, and a luncheon and reception in her honor will be given by the Tuesday Musical Club. Concerts and recitals, including programs of organ and band music, are being arranged. Sigmund Spaeth will give a lecture with piano illustrations. All local musical organizations will participate.

A week's engagement of the Vienna Operetta Company, with Kurt Harder as conductor, has attracted large and well pleased audiences to Beethoven Hall. The company is said to have come directly from Vienna, through South America and Mexico. Excellent voices, exceptional histrionic talent and attractive costumes were features.

Bertram Simon, violinist, and Walter Dunham, pianist, were heard in a sonata recital at the St. Anthony Hotel on Jan. 14. Edwin Grasse's Sonata in C, given a first hearing, received warm praise for originality, and Lekeu's Sonata in G and Grieg's Sonata in C were skillfully performed.

Julien Paul Blitz, 'cellist, and Mrs. Blitz, pianist, were heard in afternoon and evening recitals at the Main Avenue High School auditorium on Jan. 16. Boellmann's Variations, Tchaikovsky's "Variations on a Rocco Theme" and the Saint-Saëns Concerto comprised the program.

GENEVIEVE TUCKER.

## KATHRYN MEISLE'S Second Appearance at the University School of Music at Ann Arbor, Mich.

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

**WESTERN UNION**  
**TELEGRAM**

NEWCOMB CARLTON, PRESIDENT GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 54 WEST 45TH STREET, NEW YORK ALWAYS OPEN

B33N CGO 34 BLUE  
ANN ARBOR MICH 155P JAN 17 1923

CONCERT DIRECTION M H HANSON  
437 FIFTH AVE NEW YORK NY

KATHRYN MEISLE MADE PROFOUND IMPRESSION  
SOLOIST WITH DETROIT SYMPHONY ORCHESTRA  
HILL AUDITORIUM MONDAY EVENING MANY  
RECALLS AND OBLIGED TO REPEAT FINAL  
NUMBER SHE IS A WONDERFUL ARTIST AND  
WILL BE HEARD AGAIN IN ANN ARBOR  
CHAS A SINK

Exclusive Management: CONCERT DIRECTION M. H. HANSON, 437 Fifth Ave., New York

## The New Songs of Pearl G. Curran

	Net
The Two Magicians, High, Low	\$1.00
Nocturne, High, Medium, Low	.60
A Picture, High, Low	.60
Contentment, High, Low	.60
In Autumn, High, Low	.60
Nursery Rhymes, High, Low	.75
Evening, High, Low	.60
Pastorale, High, Low	.60
Change o' Mind, High, Low	.60
Rain, High, Low	.60



G. Schirmer, Inc., New York





AFTER NEXT SEASON

GUY  
MAIER

AND

LEE  
PATTISON

Will Not Play Again in

AMERICA

Until the Fall of 1926

## LATEST TRIBUTES TO THEIR INCOMPARABLE ART

THEY HAVE ACHIEVED THE FINEST AND MOST DELICATELY ADJUSTED ENSEMBLE THAT THE MUSICAL WORLD KNOWS TODAY. FINALLY, THEY OFFER THE BEST ENTERTAINMENT THAT ANY MAKERS OF SERIOUS MUSIC PRESENT IN THE CONCERT HALL.

—Glenn Dillard Gunn in *The Chicago Herald-Examiner*.

IT WAS SHEER DELIGHT TO SIT THERE AND REVEL IN THESE TITANIC REVERBERATIONS. IT WAS LIKE SITTING BY, A PRIVILEGED SPECTATOR, AND WATCHING THE CREATION OF A NEW WORLD, A WORLD OF WONDERFUL MUSIC.

—Redfern Mason in *The San Francisco Examiner*.

AS ENSEMBLE PIANISTS, THESE TWO ARE OUTSTANDING FIGURES IN THE MUSICAL WORLD TODAY.

—Augustus O. Palm in *The Cincinnati Enquirer*.

*As These Artists Are Already Heavily Booked for 1923-24, an Early Application for the Limited Number of Dates Still Available Is Advised*

Exclusive Management:  
Victor Records

DANIEL MAYER  
Chickering Pianos

Aeolian Hall, New York  
Ampico Records



## Visitors and Local Artists Crowd Calendar of San Francisco's Week

Programs Given by Hertz Forces and People's Symphony—  
Irish Regiment Band Brings Music of Erin—Russia In-  
terpreted by Vladimir Rosing in Song—Chamber Music  
Programs

By CHARLES A. QUITZOW

SAN FRANCISCO, Jan. 27.—The week's calendar has been a full one, including programs by the San Francisco Symphony, Alfred Hertz, conductor, and the People's Symphony; three concerts by the visiting Irish Regiment Band; two recitals by Vladimir Rosing, tenor; two chamber music programs by the San Francisco Trio; a violin recital by Mischa Elman; a Haydn-Mozart program by the San Francisco Musical Club; a Sunday program of Spanish-California folk-songs at the Palace of Fine Arts and a song recital by Josephine Wilson Jones.

The sixth popular program of the San Francisco Symphony at the Curran Theater on Jan. 21 included the "Merry Wives of Windsor" Overture, a "Carmen" Suite by Bizet, the "Finlandia" of Sibelius, Liszt's "Liebestraum," Tchaikovsky's "Nutteracker" Suite and Schubert's Military March.

The "Unfinished" Symphony of Schubert opened the fourth educational program of the People's Orchestra at Scottish Rite Auditorium on Jan. 18. The strings showed progress in shading, and

a greater feeling of security enabled the conductor, Mr. Saslavsky, to attend more closely to matters of interpretation with pleasing results.

The advantages afforded young artists desiring the opportunity to appear in public were again demonstrated when Ellen Edwards, pianist, played the Chopin F Minor Concerto with the orchestra, winning hearty applause. Comments on the flute and piccolo, the works played and their composers were made by R. C. Newell, president of the People's Symphony Association. Frank Healy, the manager, states that the outlook for the orchestra's next season is already very promising.

The Irish Regiment Band was heard in Irish programs at the Arcadia Pavilion on Jan. 19 and Jan. 20 under the management of Selby Oppenheimer. Beatrice O'Leary, soprano, interpreted Irish songs and Jean McNaughton varied the program with characteristic folk-dances.

### Evokes Spirit of Russia

A program, fascinating by reason of its unusual character, was given by Vladimir Rosing, singing actor, at the Plaza Theater on Jan. 16. With native Russian songs as a medium, vitalized by his strikingly intense histrionic and vocal-declamatory style, he evoked the spirit of his country in poignantly convincing fashion. The pervading atmosphere of tragedy was relieved here and there by humorous numbers in Russian, French, English, and English with a

Russo-Irish brogue, done with uniform excellence. Enthusiastic recalls brought many encores. Ben Moore undertook the difficult task of accompanist with signal success. Jessica Colbert presented Mr. Rosing at a second concert on Jan. 22.

Mischa Elman, violinist, appeared at the Arcadia Pavilion under the management of Selby Oppenheimer on Jan. 21, playing Handel's Sonata in D, Lalo's "Symphonie Espagnole," Eric Korngold's "Viel Lärmen um Nichts" and other numbers. Joseph Bonime was the accompanist.

### San Francisco Trio Active

The San Francisco Trio—Elsie Cook Hughes, pianist; William Laraia, violinist, and Willem Dehe, cellist—was heard at the St. Francis Hotel on Jan. 16. Under the management of John C. Manning it played the major portion of the season's first Students' Chamber Concert at Scottish Rite Auditorium on Jan. 19. Schubert's B Flat Trio, Op. 99, and movements from Tchaikovsky's A Minor Trio were executed in clean and well-balanced style. Mrs. M. E. Blanchard, in a group of songs, disclosed a voice which retains its natural "velvet." Mr. Manning delivered explanatory comments on the works rendered.

Sally Osborn played Mozart's Sonata in F before the San Francisco Musical Club at the Palace Hotel on Jan. 18. The same composer's Quartet in C and Haydn's G Minor Quartet were read by the Berkeley String Quartet, consisting of Antonio de Grassi, Robert Rourke, Edward Towler and Willem Dehe. Mrs. Miriam E. Sellender sang Haydn's "With Verdure Clad" and an aria by Mozart.

Josephine Wilson Jones, soprano, appeared in song recital at the Fairmont Hotel on Jan. 22 under the management of Stella R. Vought. Walter F. Wenzel was the accompanist.

### New Managerial Arrangement

Lulu J. Blumberg, well known musical leader and former president of the Pacific Musical Society, has joined forces with Jessica Colbert, concert manager. As associate manager, with offices at the Hotel St. Mark, Oakland, Cal., Miss

Blumberg will handle the Colbert Trans-Bay Concert Course, presenting Vladimir Rosing, Mischa Levitski and the London String Quartet.

Arthur Middleton has already appeared under Miss Blumberg's management.

The School of Music of the Dominican College of San Rafael has arranged with Miss Colbert to present a concert course for Marin County music lovers in its new auditorium. This movement for better music in the North Bay section holds great promise, and the college hopes to make the course a permanent yearly attraction. The appearance of Arthur Middleton and Vladimir Rosing at the College has already attracted widespread attention. Mischa Levitski and the London String Quartet will be heard there in March and April respectively.

Gaetano Merola, who conducted the all-fresco opera series at Stanford University last summer, has returned from Mexico City and is planning further local operatic ventures.

### PHOENIX, ARIZ.

Jan. 26.—The Irish Regiment Band was presented in the "Musical Events" series, under the auspices of the Musicians' Club, on Jan. 9. An evening concert and an afternoon matinee for school children brought out large crowds, filling the High School Auditorium to the doors. The demand for encores was frequent and met with a ready response from the leader, Lieut. J. Andrew Wiggins. Soloists appearing with the band were Beatrice O'Leary, soprano; Jean McNaughton, dancer; William Tong and Sergeant Everson, cornetists; Edward Hall, flautist, and Maj. John Treholm, bagpipe player.

HELENA M. REDEWILL.

### ABERDEEN, S. D.

Jan. 27.—Gladys Swarthout, mezzo-soprano, and James Hamilton, tenor, both Chicago artists, were heard in the third recital of the Normal-Fine Arts series at the Auditorium on Jan. 9. The audience was large and appreciative. Miss Haugen was the accompanist.



## SARA SOKOLSKY-FREID Piano Recital

Aeolian Hall, Feb. 13

8.15 o'clock

### Programme:

I  
Chaconne ..... Bach-Busoni

II  
Ballade Opus 10 } ..... Brahms  
Capriccio, Opus 76 }  
Impromptu, B flat major } ..... Schubert  
Menuetto, B minor }

III  
Prelude and Fugato  
(for the right hand alone) } Guenther  
Minuet from Sonata B minor } Kiesewetter  
Scherzo }

(First performance—Dedicated to Mme. Sara Sokolsky-Freid)

IV  
Kaddish (Hebrew Melody) ..... Ravel  
The Wind (By Special Request) ..... Alkan  
Two Polish Dances ..... Rozynski  
Andaluzia ..... De Falla  
Sixth Hungarian Rhapsody ..... Liszt

Mgt.: HAENSEL & JONES

Aeolian Hall, New York

Steinway Piano

# Georges Enesco

## As Violinist

"He established himself at once as a master of high rank, displaying qualities of a remarkable sort, and a self-contained individuality singularly engrossing. Mr. Enesco is as far as possible from being a virtuoso in the more undesirable meaning of the term. He is first and last a musician and an interpreter, devoted solely to expounding music, and not at all to the display of his technical powers. These are indeed remarkable, but they are employed entirely as a means to an end. His playing is notable for its exquisite purity of intonation, especially in double stoppings. His certainty in such passages is almost uncanny. There are remarkable freedom and flexibility in his bowing, and a corresponding breadth and finish in his delivery of the phrase, as well as a pregnant rhythm and accent. All that Mr. Enesco did was delivered with a remarkable repose and apparent freedom from effort. It was the expression of a musicianship of the finer grain."—RICHARD ALDRICH in the New York Times.

## As Conductor

"That colossus of the modern musical world, Georges Enesco, Rumania's contribution to the geniuses of today, is known in this country through his music and his reputation as one of Europe's leading orchestral conductors. But those familiar with his tremendous endowments are uncertain in which direction he excels. The music of Enesco, his Rumanian Rhapsody and the Symphony in E flat, were by all odds the most original and enjoyable things heard this season. The program alone, considering its brilliant interpretation, proclaimed a musical superman and furnished an exhibition of gifts that may never be repeated on the Academy stage, since musicians of this type are rare indeed. One of the secrets of Enesco's tremendous accomplishments may be the extreme economy of his physical motions. While there is never anything suggestive of stiffness or restraint, he moves only when necessary, conducting quietly and playing with an imperturbable dignity equaled only by Heifetz.—Philadelphia Record.

## Season 1923-24 Now Booking

Management—LOUDON CHARLTON

Carnegie Hall, New York City

Steinway Piano  
Duo-Art Records



# JUAN MANÉN

*The Eminent Spanish Violinist*



## SENSATIONAL SUCCESS

Five Appearances in New York and Boston

Next New York Recital, Feb. 12, 1923, Aeolian Hall

## American Tour 1923-24 Now Booking

**NEW YORK AMERICAN** (Max Smith), Jan. 9, 1923.

Manén returns to delight with bow. Señor de Manén is not only an accomplished fiddler—a virtuoso, in fact, though by no means in the superficial sense but a composer of genuine merit. Beauty, Warmth and Expressiveness of tone drawn from his violin with technical precision and distinction of style.

**NEW YORK GLOBE** (Pitts Sanborn), Jan. 9, 1923.

That eminent Spanish violinist, Juan Manén, reappeared before our public in a recital in Carnegie Hall last night. Mr. Manén is a fine and scholarly player and he commands a truly virtuosic technic. He played the Saint-Saëns concerto with finesse and elegance. There were elevation of style and an admirable decision and sense of design in his treatment of his Tartini Sonata. The magic of his technic had play in Paganini-Streghe. Throughout the concert his musicianship was in evidence. The audience was most enthusiastic in its response to the appeal of the violinist.

**NEW YORK EVENING WORLD** (Frank H. Warren), Jan. 9, 1923.

The Latin grace, temperament and warmth are reflected in his playing and

there is charm in everything he attempts. It was a lesson in itself to hear his handling of his own arrangement of a Bach Rondo et Badinerie.

**NEW YORK EVENING MAIL**, Jan. 16, 1923.

Juan Manén was welcomed with "ole, ole" and American "hurrrhas." Such a flexible, low, effortless technique we do not remember to have heard. His tone is pure as spring water and as clear. Manén is surely entitled to a high place among the violin giants.

**NEW YORK EVENING POST** (Henry T. Finck), Jan. 9, 1923.

Many see a direct violinistic descendant of Sarasate in Juan Manén. His intonation was pure, his technic virtuosic. In the Paganini piece he showed

that there are no difficulties for him. The audience was most enthusiastic.

**NEW YORK STAATSZEITUNG** (Maurice Halperson), Jan. 9, 1923.

Manén's mature and imposing art carried away the big audience and brought him a great success. From the beginning he captured his public. It felt that there was really a great artist and accordingly showed its enthusiasm and asked for many encores.

**BOSTON GLOBE** (Jan. 5, 1923).

Juan Manén heard in fine recital. Spanish violinist stirs great enthusiasm. . . . Mr. Manén proved that he need fear comparison with nobody short of Kreisler. Manén has a rich solid tone, a phenomenal ability at technical stunts of the usual sort, a musician's instinct for phrasing and dynamics developed to an unusual subtlety.

**BOSTON HERALD**, Jan. 5, 1923.

Mr. Manén played the Tartini Sonata superbly with the splendid breath that results from a fine regard for proportion and with a respect for the purity of the melodic line in no wise incompatible with emotional warmth. Here was playing of a high quality not met with every day; and the audience delighted in it.

**THE CHRISTIAN SCIENCE MONITOR**, Jan. 5, 1923.

Mr. Manén is one of the most interesting musical personalities to appear here so far this season. Not only is he a virtuoso on his instrument, his qualities as a musician are arresting. His interpretation of Saint-Saëns concerto was among the finest heard here in many a long day, an interpretation in accord with the most authentic French traditions. Excellent, too, was his playing of the "Devil's Thrill." So one imagines, must the composer himself, or any one of that long line of violinists of the "grand style" (Viotti, Baillot, Kreutzer or Spohr) have played it. Yet Mr. Manén was no less successful in Wieniawski's "Legende," a work somewhat neglected by violinists of recent years. Here his playing was full of romantic fire and passions, fancy and humor.

MANAGEMENT  
INTERNATIONAL ART CO.  
132 W. 43rd Street  
NEW YORK



# American Conservatory to Bring Guest Teachers to Chicago

## Augments Regular Faculty for Summer Master School — Scholarships Will Be Given — Announce Special Classes

CHICAGO, Jan. 27.—The conservatories and music schools of Chicago, appreciating the fact that numerous professionals and advanced pupils wish to specialize in certain branches during the summer, prepare their summer school rosters with the same careful attention that is given to the regular winter courses.

The American Conservatory of Chicago, in announcing its plans for next summer's master school, has augmented its regular faculty by engaging four well-known teachers from New York. Of these four, Delia Valeri, vocal teacher, will be the only newcomer. William S. Brady, vocal teacher, and George H. Gartlan, director of music in the public schools of New York, were guest instructors last summer, and Josef Lhevinne, pianist, has been re-engaged for the fourth successive season.

Mme. Valeri, Mr. Brady and Mr. Lhevinne will each award a free scholarship to the most deserving pupil, to be decided by open competition. Besides giving private instruction, they will conduct repertoire-teachers' classes, especially designed for professional pianists and singers and for teachers and advanced pupils.

Mme. Valeri is a widely known teacher and among the many singers who have studied with her are Margaret Matzenauer, Frieda Hempel, Clarence Whitehill, Dorothy Francis, Clara Clemens, Anna Fitzu, Melanie Kurt, Mina Elman and Florence Wickham.

Mr. Brady is one of the leading teachers active in New York, and among his pupils have been Carolina Lazzari, Marcella Craft, Dorothy Jardon, Grace Wagner, Anne Roselle, Kathryn Meisle, John Steel, Miriam Arbine, Jenny Schwarzlinder and Kate Condon.

Mr. Lhevinne has met with increasing success each summer in his classes at the Conservatory. The teachers' class, instituted by him last summer, will again be a feature. Ten active pupils will be chosen to perform under his direction for an auditor class. Mr. Lhevinne will comment critically on the playing of each composition. This course will comprise the study of the principal master works of piano literature.

Mr. Gartlan will conduct a three weeks' course from July 17 to Aug. 5, giving a series of sixty lectures on school management, problems of supervision, high school problems, course of study in New York schools, and preparation for examination for normal school entrance and for public school music teachers.

O. E. Robinson, director of the public school music department of the Conservatory, will conduct the full six weeks' normal course. Mr. Robinson was for many years an important factor in the music work of the Chicago public schools and is an orchestral and choral conductor. His classes will include theory, orchestral and choral conducting and sight reading.

Jacques Gordon, concertmaster of the



Photo by Schloss



Photo © Elzin



Ageda Photo

Three of the Guest Teachers Engaged by the American Conservatory of Chicago to Augment the Regular Faculty for the Summer Master School. Left to Right: William S. Brady, Singing; Delia Valeri, Singing, and Josef Lhevinne, Piano

Chicago Symphony, and a member of the Conservatory, will conduct a master class for the violin. Wilhelm Middelschulte, organist, will also hold a master class this summer. John J. Hattstaedt, president, will give a series of lectures on pedagogy and piano instruction.

The regular faculty of 100 members

will be in attendance for the summer session, among the teachers being Henriot Levy, Allen Spencer, Victor Garwood and Silvio Scionti, piano; Karleton Hackett, Marie Sidenius Zendt and Frank Parker, voice, and Herbert Butler and Adolf Weidig, ensemble and orchestration.

A series of recitals will be given in Kimball Hall by artist-teachers and advanced pupils. These recitals will be held every Saturday afternoon during the summer session. Each program given will be carefully analyzed and discussed in advance in the classes studying the different branches of music. C. Q.

### LEOMINSTER, MASS.

Jan. 29.—The meeting of the Thursday Musical Club was held at the home of Mrs. R. W. Smith and was in charge of Mrs. F. T. Blodgett and Mrs. Joseph A. Goodhue. The program consisted of a paper on Haydn, written by Mrs. Frederic L. Perry and read by Mrs. Walter F. Whitney; a vocal duet by Mrs. Fred A. Young and Mrs. Almeda Egeling, a piano duet by Mrs. Edward T. Richmond and Mrs. John E. Lambert, vocal solos by Mrs. Edmund Potter, Ruth Putnam and Mrs. Egeling, a piano solo by Eleanor Meyers and a violin number by A. Hackett.

### HAMILTON, N. Y.

Jan. 27.—Raymond Wilson, pianist, member of the faculty of the Eastman School of Music in Rochester, gave a recital in the chapel of Colgate University recently. He proved himself to be a thorough musician, the possessor of a well developed technique and an interpreter of ability. His program included works by Mozart, Rameau-Godowsky, Gluck-Brahms, Beethoven-Rubinstein, Chopin, Fauré, Ravel, Bartok, Dohnanyi and others. He was heard by a large audience of students and townspeople.

### LAWRENCE, MASS.

Jan. 27.—A very large audience greeted Reinald Werrenrath, baritone, at the Colonial Theater on the afternoon of Jan. 14. The concert was the third in the Star Concert Series, managed locally

by John I. Donovan. The program was uncommonly pleasing, Mr. Werrenrath's numbers ranging from "Caro mio ben," by Giordani, to songs by composers of the present day. He was particularly effective in a group of settings of salt water ballads by John Masefield. Harry Spier was a most capable accompanist. Appearing on the program with Mr. Werrenrath was Grace Gilday Donehue, harpist, of Lowell, Mass. Miss Donehue made a very favorable impression in Chaminade's "Autumn," Elgar's "Salut d'Amour," Hasselmans' "Chanson de Mai" and for an encore gave an arrangement of the Barcarolle from Offenbach's "Tales of Hoffmann."

A. L. McLAUGHLIN.

### KALAMAZOO, MICH.

Jan. 27.—The Kalamazoo Symphony, Chester Bronson, conductor, gave the second concert of the season on Jan. 16, at the Masonic Temple. This was the first concert not given on Sunday afternoon, but the house was crowded. The program was decidedly the best yet given, and the orchestra demonstrated

that it was making real strides forward in musical growth. Several new players have been added this year and there is a greater unity and better response to the conductor. The outstanding features of the program were Haydn's "Military" Symphony and selections from Tchaikovsky's "Nutteracker" Suite. Thomas E. Dewey, bass-baritone from the University of Michigan was soloist, achieving a striking success. The Morning Musical Society has become sponsor for one of the rural schools and is supplying it with a phonograph and records so that the students may make a study of some of the better forms of music.

LETA G. SNOW.

POUGHKEEPSIE, N. Y.—Ruth St. Denis, Ted Shawn and the Denishawn Dancers gave a performance before a crowded house, including many Vassar College students, at the Bardavon Theater on Jan. 15. The program included Javanese, Japanese, Siamese, Spanish and classical dances, interpreted by Miss St. Denis and her associates.

## MIAMI CONSERVATORY

MIAMI, FLA.

ARTIST TEACHERS IN ORGAN, PIANO,  
VOICE, VIOLIN, ART, LANGUAGES,  
DANCING, DRAMATIC ART

BERTHA FOSTER, Director

## RENATO ZANELLI

## GERHARDT

Preeminent Among Song Recitalists

Mezzo  
Soprano

Available Only  
October 1st to March 1st

Exclusive Management  
DANIEL MAYER  
Aeolian Hall New York

## DE LUCA BARITONE

of the Metropolitan Opera Co.

Available for concerts from April 28 to June 1,  
1923, also from October 1 to November 5

Management: R. E. JOHNSTON

L. G. Breid & Paul Longone—Associates

1451 BROADWAY—NEW YORK CITY

(Victor Records)

(Knabe Piano)

BARITONE, Metropolitan Opera Co.

Management: CHARLES L. WAGNER  
D. F. McSWENEY, Associate Manager  
511 FIFTH AVE. NEW YORK

VICTOR  
RED  
SEAL  
RECORDS



# MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York  
**THE MUSICAL AMERICA COMPANY, Publishers.**  
**JOHN C. FREUND, President; MILTON WEIL, Treasurer;**  
**DELBERT L. LOOMIS, Assistant Treasurer; LEOPOLD**  
**LEVY, Secretary. Address, 501 Fifth Avenue, New York.**

**JOHN C. FREUND, Editor**  
**ALFRED HUMAN, Managing Editor**

CHICAGO OFFICE: Suite 1453, Railway Exchange. Telephone Harrison 4383. Margie A. McLeod, Business Manager.

BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.

CLEVELAND OFFICE: Grace Goulder Izant, 17717 Euclid Ave., East Cleveland. Phone Eddy 8393.

CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills.

COLUMBUS, O.: Ella May Smith, 60 Jefferson Ave.

ST. LOUIS, MO.: Herbert W. Cost, 5533a Cabanne Ave. Phone Forest 6656.

PHILADELPHIA: H. T. Craven and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondents.

DETROIT, MICH.: Mabel J. McDonough Furney, 681 Clairmount Ave.

BALTIMORE, MD.: Franz C. Bornschein, 708 E. 20th St.

DENVER, COL.: John C. Wilcox, 1712 Sherman St.

INDIANAPOLIS, IND.: Pauline Schellschmidt, 1220 N. Alabama St.

MILWAUKEE, WIS.: C. O. Skinrood, "The Journal."

MINNEAPOLIS and ST. PAUL, MINN.: Mrs. Warren Briggs, 117 Mackubin St., St. Paul.

PITTSBURGH, PA.: Richard Kountz, 810 S. Braddock Ave., Wilkinsburg Branch.

SAN FRANCISCO: Charles A. Quitzow, 171 20th Ave.

SEATTLE, WASH.: David Scheetz Craig, 432 Lumber Exchange Bldg.

LOS ANGELES, CAL.: Bruno D. Ussher, 705 Philharmonic Auditorium.

Within this limited space it is impossible to list more than a few of MUSICAL AMERICA'S correspondents in 250 American cities. A complete list will be mailed to any interested person.

BUENOS AIRES: Señora Josephine Cano de Piazzini, 316 Piedras.

MEXICO CITY: Eduardo Gariel, 10a Morelos, No. 2, Tacubaya, D. F.

PARIS: Business Representative, Raymond Stenger, 3 Rue de Bruxelles.

BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

**MILTON WEIL**

**Business Manager**

Telephone 0820, 0821, 0822, 0823 Murray Hill  
 (Private Branch Exchange Connecting All Departments.)  
 Cable Address "MUAMER."

## SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....	\$3.00
For Canada .....	4.00
For all other foreign countries .....	5.00
Price per copy .....	.15
In foreign countries .....	.15

All the material in these columns is protected by copyright, but any publication may reproduce any part thereof without further permission, providing proper credit is given to MUSICAL AMERICA.

**NEW YORK, FEBRUARY 3, 1923**

## NEED OF A MUSICAL LIBRARY

A DISTINGUISHED observer from overseas, none other than Albert Coates, guest conductor of the New York Symphony, is quoted in the *Christian Science Monitor* as saying that "America is woefully deficient in a musical library." He contrasts this situation as he pictures it with that in England, where, if he desires to look over a piece of music, whether it is Elgar's latest composition or one of Paul Whiteman's chamber adaptations of jazz, he goes to the British Museum and there it is. "In America," he said, "I am almost tempted to try to start a movement myself to found at the Metropolitan Museum of Art here in New York, or at some equally fitting place, a real musical library, where every piece of music in the world may ultimately be placed at the disposal of American music lovers—and of visiting conductors who have to spend weeks otherwise gathering music and packing it up to play for the American public." He indicated that the lack of such a library in New York was one of the reasons why he was not attempting more in the way of novelties this season.

Mr. Coates' criticism, as set forth, makes no mention of the musical treasurehouse in the National Capital, that of the Congressional Library. If Mr. Coates were to visit Carl Engel, chief of the music department, in his lair he probably would find that America has a musical library comparable to any in the Old World, where rare manuscripts are to be found as well as a seemingly limitless number of published scores of every description, including countless works which never have seen the light of a public performance in America.

Yet, there is something in what Mr. Coates says. A Library of Congress in Washington is not a service library of music in New York. The student, the ensemble player, the soloist or the conductor in the country's greatest music center can

scarcely hope to run down to Washington whenever he desires to examine some out-of-the-way score. The present head of the music department, Mr. Engel, has adopted a policy of sending out volumes, on occasions when the circumstances justify it, and other and longer steps may be taken in this direction. Some system of getting at the Congressional Library through branches in other cities may become a necessity in the future, or it may seem wiser to separate the music department from those other sections of the library for which members of Congress have frequent or occasional use. That the capital's extensive collection of scores would be more largely used today if this collection were transferred to New York is doubtless true, and at first blush Washington seems not the place for a great musical library. If, however, a national conservatory and a ministry of fine arts are established, the importance of having the library in the capital would be at once made clear.

It is estimated that something like a half million dollars would have to be spent to place the New York public library in a situation to give similar service. This is not a large sum, as expenditures go in New York. A group of wealthy citizens, or one very rich man, could altogether alter the situation of which Mr. Coates has made remark. Perhaps some such endowment is among the unrevealed plans of the Juilliard Foundation, with its five to twenty millions to spend on the development of music in America. Whatever the outlay, the money would be well spent.

## MUSIC AND THE TOMBS OF KINGS

FROM the Valley of the Kings in upper Egypt, where exploration of the recently discovered tomb of Tutankhamen has been yielding new revelations of the culture as well as the power of the Pharaohs, may yet come some monumental disclosure for the musical historian. Press dispatches from Luxor, describing daily the objects removed from the tomb and brought to the light of day after four thousand years, have had a few references to musical instruments, fifes, harps, and cimbals, as among the objects thus uncovered. "Evidently," ran one line of comment, "the king was musical."

That Egypt was the musical schoolmaster of the ancient world is conceded by all who have traced the art back through the centuries. The Jews in their period of bondage sat at the feet of the musicians of the Nile, and learned much of what was later brought to flowering in the time of Solomon and the Temple, when 4000 musicians participated in ritualistic services. It is known that there was a popular as well as a sacerdotal music among the Nile people; indeed, it is to be presumed that there, as elsewhere, music began with the people rather than with the priests. The character of the instruments used has long been known, not only from ancient carvings but from examination of the instruments themselves.

As to the nature of the music sung and played in the dawning of history there can be only conjecture, guided somewhat by the traditional airs of the Jews and some other music believed to be of the ancient East. So far as research has been able to establish, musical notation was unknown and melodies were passed on from individual to individual and from memory to memory. This is difficult to reconcile with the advancement and the high intelligence of the Egyptians. Scientists and art experts at the tomb of Tutankhamen have been particularly impressed by the utility as well as the beauty of objects unearthed there in recent weeks, and have become convinced that Egyptian civilization reached its zenith much earlier than has been recognized.

If, in the course of further delving, one written phrase of Egyptian music can be found and deciphered, the discovery will be one of far more significance and world profit than the uncovering of another mummy of another king, the probability now exciting the tourists who are crowding the hotels at Luxor. Life can never be restored to a mummy, but music once written down, never really dies, though it may be neglected through countless centuries. It is there, to speak again, whenever one who knows its language goes to it for its message.

Even without a note of written music from ancient Egypt known to be in existence, the possibility remains that in the store of melody of unknown origin which has come down to the Western world through the Jews, there remains some fragment that would have been as an old song to King Tutankhamen.

## Personalities



© Underwood & Underwood

### An Operatic Soprano and Her Pet

There is no resisting the appeal of a large-eyed Persian or fluffy Maltese cat, so far as Ganna Walska, operatic soprano, is concerned. This artist, whose projected concert tour of the United States under the management of Jules Daiber was postponed for a few weeks, owing to an operation undergone by her husband, Harold F. McCormick, will soon arrive in America. In her extensively booked recital programs she will have as assisting artist a young lyric baritone, Max Kaplick, whom she is said to have "discovered" in Europe last summer.

**Schillings**—A short biography of Max von Schillings, whose opera "Mona Lisa" will be sung at the Metropolitan this season, has recently been issued by a Munich publisher.

**Rolland**—Romain Rolland, author of "Jean-Christophe" and a number of volumes on music, is at work on a new cyclical novel. The first books are entitled "L'Armée" and "Annette et Sylvie."

**Sylva**—After a brief vacation passed in Havana, Marguerita Sylva, soprano, has returned to New York to begin rehearsals for a new play, "Other Times," in which she will sustain a leading rôle.

**Ordynski**—A recent recruit to the ranks of the filmmakers is Richard Ordynski, formerly stage manager of the Metropolitan, who will direct several motion picture dramas for the Famous Players-Lasky Corporation.

**Fitzu-Thomas**—Anna Fitzu and John Charles Thomas, baritone, met for the first time at an old-fashioned New Year party given by R. E. Johnston, New York manager. The artists seized an opportune moment to rehearse a duet from Mozart's "Don Giovanni," which they were scheduled to sing at a concert in Albany, N. Y.

**Ross-Dadmun**—During his first Pacific Coast tour recently, Royal Dadmun, baritone, made the acquaintance of a number of prominent musicians and others associated with the musical life of the Far West. Among these was Gertrude Ross of Los Angeles, composer, whose "Round Up Lullaby" had been successfully sung by him.

**Henry**—When Harold Henry played his piano piece, "Dancing Marionette," at a recent recital in Cologne, Herr Zehnpeffennig, solo dancer of the Opera, came to his dressing-room to ask whether he might use it for a dance divertissement. For this purpose an orchestral version has been prepared by Fritz Fleck, composer of the ballet "Nubia."

**Holbrooke**—Many musicians, Richard Strauss included, have asserted that they ponder well the comments of critics upon their work, but it has remained for Joseph Holbrooke, the composer, to collect all that reviewers have written about his compositions in a pamphlet. He has facetiously entitled it "The Futility of Criticism," according to a writer in the *London Graphic*.

**Werrenrath**—Reinold Werrenrath recently expressed himself forcibly anent the musical aspirant who lets himself be lured into inactivity. "Most students," he said, "think of a career as a sort of electric sign at the end of a road, bearing the magic words, 'Success' or 'The Pinnacle of Achievement.' A career is not an achieved and final thing, but a period of never-ceasing and conspicuous activity."

**Delius**—The sixtieth birthday of Frederick Delius, on Jan. 29, was celebrated by the performance of his works by several musical societies. The British composer, early in his life, came to America to manage an orange plantation, and studied composition and violin in his leisure. He subsequently studied at the Leipzig Conservatory. He is the composer of several operas, and many orchestral and choral compositions.



# Point and Counterpoint

By Cantus Firmus, Jr.

## The Higher Criticism

**N**EW music demands new modes in criticism. At least, it seems so, and apparently we are not alone in the thought. There is something about the tone pictures of Honegger, Milhaud, and a few others we have heard, that calls for more than ordinary syntax. We have our own views on the form criticism might take, and this form would not be distinctly ultraist, either. In fact, more ultimate, if we may use the term, than ultraist, but so far we have been constrained to adhere to the politer usages of language. This, however, is beside the point. We might burn our paper with hectic words, and wear out the exclamation note on our trusty typewriter, but we should be only applying the older methods. No! Concordance does not lie this way. Something less than the directness of Shaw's *Pygmalion* is called for, although the methods of that delightful young person may not, on the whole, be altogether uncalled for.

WE fancy some of the more passionate and less discriminating liberators of poetry might invent a medium. Then, as we read some of the modern novelists, we are led to declare that the medium has already been discovered and only needs to be applied. A commentator in the *London Daily Express* recently discovered the following note:

"There is that in Mr. Ben Marcato's laying of bow to string, even in profounder moments—and light measures though they hold, Boccelli's *Sonatina* in G, a Taccherini *Sostenuto* and *Molto Agitato*, and Chopart's fourth *Suite*, to quote no further, familiar though they be, and lacking no meed of favor have such—wakes, all unbidden yet clamorous, as if a proper gravity despite, a kind of sober jollity."

THE jollity of the critic is doubtless restrained by a consideration of the classic subjects. But what a style for a rhapsody upon the more inebriate of the polytonists! True, it reminds our London commentator of one no more advanced than Hutchinson, but it must be remembered that this is mere sober jollity and the medium as yet undeveloped. "If winter comes, spring will soon be here!" We quote from an unwritten criticism:

"Ah! Desiccate as moon-glow on clamorous bottle, and listeners rapt swooned darkly, to hear recovering such sounds as purple rays glancing with caressive flutings from the pinnacles of palpitant shields—the hosts plunging on down slopes of glimmering asphodel; glimmering remotely with sobbing incandescence, like a flaccid turnip against protesting blackberries, and, oh! for the whispered shatterings of diaphanous

cymbals, incipient and tragic, yet feebly illuminant like an absent voter in the Irish Free State."

Really, some of it sounds worse than that.

## Opera Made Easy

THEY tried to pick up radio music in a New York subway the other day. In fact, they succeeded. Now, we shall not be wholly and utterly a musical country until we get this thing organized. We are strongly for the "Brighter Subway Movement." The one thing missing on our nocturnal journey to the upper reaches of Manhattan is the "Liebestod" from "Tristan." Of course there may be complications. If they're doing "Rosenkavalier" or "Tre Re" one of these bright nights we might find ourselves deposited in a distressingly unfamiliar section of the Bronx.

THE innovation opens new vistas for the composer. No longer shall he be compelled to limit his outpourings to the three hours traffic of the stage. In the future he may out-Wagner Wagner in the matter of staying power, without taxing the qualities of the audience in this respect. For instance, it would be an easy matter to inaugurate *Opera Specials*, starting from, say, Fordham Road, Flatbush and Hoboken, and converging upon the Metropolitan about eight o'clock. The first act may then be broadcast and enjoyed en route. Four acts may be taken at the Opera House and the last act on the way home, as a night-cap. Here is the solution to the problem of the operas which always begin before you reach your seat and end after, the company alone knows how long after, you have left it.

## Why Not?

THE humor of these modern writers! He exclaims P. J. N. Schöenberg tells us that the soprano part in his "Pierrot Lunaire" must not be spoken, sung or chanted. All right, what about whistling it?

## Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### On Music Appreciation

Question Box Editor:

Please publish a list of books on music appreciation. D. H. Houston, Tex., Jan. 27, 1923.

"The Appreciation of Music," four volumes, Surette-Mason; "Music Appreciation," Hamilton; "How to Listen to Music," Krehbiel; "What Is Good Music?" W. J. Henderson; "Music, an Art and a Language," W. R. Spalding; "Listening Lessons in Music," Fryberger.

? ? ?

### The Chanterelle

Question Box Editor:

What is a chanterelle? A. B. H. Fort Worth, Tex., Jan. 27, 1923.

The E string of a violin. Also used for the highest string of the lute.

? ? ?

### Varia

Question Box Editor:

1. Was Stravinsky born and educated in Russia? 2. How do you pronounce Guiomar Novaes? 3. Was she born and educated in Brazil? 4. What is the gen-

erally accepted pronunciation among musicians of the word "pianist"? K. G.

St. Charles, Mo., Jan. 27, 1923.

1. He was born at Oranienbaum, near Petrograd, June 17, 1882, and was educated in Russia. 2. "Ghee-o-mar Noh-vah-ess." 3. Mme. Novaes was born in Brazil and lived there until thirteen years of age. 4. The balance is in favor of pi-an'-ist.

? ? ?

### The Chest of Viols

Question Box Editor:

What is meant by the expression, "a chest of viols," which I saw recently in a musical novel?

It means a set of viols; that is, two trebles, two tenors and two basses, which was the usual number in seventeenth century orchestration, in England particularly. They were also called a "consort of viols."

? ? ?

### Oratorios for Small Chorus

Question Box Editor:

Would you kindly publish a list of three or four oratorios or cantatas, the

# STEINWAY

HOW the memory thrills at the music of the Steinway! It stirs thoughts of the long-ago years when, even as now, the songs of the heart were enriched by its exquisite tones.

Three-score years ago, even as now, the Steinway was the ideal piano. In many a family, the Steinway which grandmother played is to-day a cherished possession—its durability a tribute to superior craftsmanship.

Consider the Steinway as a gift to wife or daughter or sister—an enduring evidence of the noblest sentiment. Nothing could be more appropriate. Consider, too, that this marvelous piano can be conveniently purchased at a moderate price.

Illustrated literature, describing the various styles of Steinway pianos, will be sent free, with prices and name of the Steinway dealer nearest you.

## STEINWAY & SONS

STEINWAY HALL

107-109 E. FOURTEENTH ST. NEW YORK

Branches in London, Cincinnati, Dayton and Columbus, Ohio; Louisville, Ky.; Indianapolis, Ind.; Charleston and Huntington, W. Va., and represented by the foremost dealers throughout the world.

latter both sacred and secular, suitable for a small chorus? M. J. J.

Chicago, Jan. 20, 1923.

"Penitence, Pardon and Peace," by Maunder; "The Vision of St. John," by Whitney Coombs; "The Crucifixion," by Stainer; "Fair Ellen," by Bruch; "The Sleeping Beauty," by Cowen; "The Holy City," by Gaul; "Rebekah," by Barnby.

? ? ?

### Bel Canto

Question Box Editor:

What is the meaning of the term "Bel Canto" and why is it usually spoken of as being lost? E. D. S.

Los Angeles, Cal., Jan. 20, 1923.

Literally "beautiful song," it actually means a smooth, even voice production and an unfailing legato. It is occasionally spoken of as "lost" because the singers of the present day pay less attention to these points than the singers of former generations.

### On Piano Touches

Question Box Editor:

What is the conspicuous advantage of the weight touch so much used by modern pianists over that formerly taught? C. D.

Birmingham, Ala., Jan. 13, 1923.

It enables the player to get the maximum of tone with the minimum of muscular effort.

? ? ?

### Mezzo-Contralto and Bass-Baritone

Question Box Editor:

What is a mezzo-contralto and what is a bass-baritone? Are there actually qualities of voice requiring these designations? W. J. L.

Brooklyn, Jan. 13, 1923.

There are certainly no such natural divisions of the human voice, and the terms are more or less arbitrarily used, in most cases to excuse limited range.

## Contemporary American Musicians

No. 261

Frederic Dixon

FREDERIC DIXON, pianist, was born at Blair, near Omaha, Neb., on Feb. 17, 1895. He had no early musical training

of any kind, but taught himself to play the piano when a small child. He received his general education in the public schools of his home town, and, when fifteen years old, went to Los Angeles, where he spent one winter, completing his education there in the public schools and having his first piano lessons with Thilo Becker. In 1913 Mr. Dixon

moved to New York, where he studied with Rafael Joseffy for one year and also had lessons in harmony with Sydney Dalton. After Joseffy's death in June, 1915, Mr. Dixon continued studying by himself without instruction and working up an extensive repertoire until 1922, when he went to Chicago and placed himself with Fannie Bloomfield Zeisler, making his debut in recital at the Court Theater in Chicago on Feb. 19, 1922. He then returned East and made his first New York appearance in recital in the Town Hall on March 28, 1922. Since then he has been heard in recital in various cities and was chosen this season by the Harvard Club of New York to play at one of its series of concerts as the representative American pianist of the younger generation. Mr. Dixon married Anne Stevenson, the well-known teacher of singing, in New York in 1914. Mr. and Mrs. Dixon make their home in New York.

Frederic Dixon



## TRENTON FORCES IMPROVE

## Second Concert Under Hagedorn Shows Steady Progress

TRENTON, N. J., Jan. 27.—The Trenton Symphony, Gustav Hagedorn conductor, gave the second of its series of four concerts planned for this season at the Crescent Temple on Jan. 15. There was only a fair-sized audience present which was in no way commensurate with the deserving character of the concert. In spite of an apparent lack of public support and appreciation, the members of the orchestra have not allowed themselves to lapse in enthusiasm and interest, their work in all their concerts reflecting this spirit. The playing of the orchestra, which has been strengthened to about fifty members, was of a manifestly high order and gave evidence of substantial progress.

The opening number was the Prelude to "Lohengrin," followed by Beethoven's Symphony, No. 8, in F. Harold Barker, concertmaster, played Mendelssohn's Violin Concerto in E Minor. Mr. Barker revealed thorough musicianship and intelligence. One of the most popular numbers on the program was Saint-Saëns' "Danse Macabre." Tchaikovsky's "Valse des Fleurs," from the "Nutcracker Suite," and Berlioz's "Marche Hongroise," from "Damnation of Faust," were the concluding numbers.

FRANK L. GARDINER.

## YORK, PA., SERIES OPENED

## New Music League Sponsors Concerts by Local Organizations

YORK, PA., Jan. 27.—Under the auspices of the recently organized Music League of this city, the York Manufacturing Company Band gave the first of a series of ten concerts by local organizations in the High School auditorium on Jan. 23. The assisting artists were Esther Kinderfater, soprano; Clarence Byler, bass, and Walter Cramer, cornetist.

The Lancaster Y. W. C. A. Chorus, led by Florence Lebzelter, gave a program including Schindler's "Vasilissa the Fair," with the assistance of Carolyn Hutton Greist, violinist, and Edna J. Mentzer, accompanist, under the auspices of the First Brethren Church.

A MacDowell program, given by the Matinée Musical Club recently, included numbers by Mrs. Lambert Greenewalt, Grace Mundorf, Emma Bosshart, Mrs. Charles Wolf, Mrs. Fred Cramer, Mrs. George Ruby, Margaret Mundorf, Helen Ziegler and Mae Brodbeck.

Grace Nott, soprano, and Miss Bosshart, pianist, were heard in recital before the women's auxiliary of Gethsemane Commandery, No. 75, Knights Templar.

J. L. W. MCLELLAN.

Olga Samaroff, pianist, will be heard in Philadelphia and Harrisburg on Feb. 13 and 15 respectively.

## ROCHESTER HEARS OPERA

## Russian Company Ends Visit with Rimsky-Korsakoff's "Czar's Bride"

ROCHESTER, Jan. 29.—The Russian Grand Opera Company gave its two last performances at the Lyceum Theater on Jan. 17, presenting "Faust" in the afternoon and Rimsky-Korsakoff's "Czar's Bride" in the evening. They were both excellently given. There was a small audience on each occasion which made up in enthusiasm what it lacked in numbers.

Mozart's opera, "The Impresario," was given in the Furlong Series at the Eastman Theater on Jan. 17 before a very large audience.

Lottice Howell, soprano, was delightful and Percy Hemus' character acting and excellent singing made a strong impression on the audience.

MARY ERTZ WILL.

## TWILIGHT SERIES POPULAR

## New Britain Singers Organize Swedish Chorus of Male Voices

NEW BRITAIN, CONN., Jan. 27.—The second of a series of Twilight Musicales was given at the Shuttle Meadow Club on Jan. 7. Helen Weller, contralto, and Judson House, tenor, were the soloists, assisted by the Mendelssohn Trio, Herbert E. Anderson, violinist; Theron Hart, pianist, and Henry Schaffler,

cellist. A large audience greeted the artists and showed appreciation of the excellent artistry of both soloists and of the Trio.

A number of well-known local Swedish singers have organized a musical society and have elected the Rev. Dr. Abel Ahlquist, pastor of the Swedish Lutheran Church, to be leader. Walter Falk is president; John A. Erickson, secretary, and Erick Frederickson, treasurer. The members are: First tenors, John A. Erickson, Erick Frederickson and Julius Anderson; second tenors, Albert Holmgren, August Carlson and Ruben Hallstein; first basses, John P. Peterson, Arthur Crusberg, Walter Falk, Simon Molander and John Holmberg; second basses, John A. Erickson, John E. Larson, Arthur Lundin, Robert Berglund and Rudolph Svensen.

The Copley Group of Boston, consisting of May Cooper, violinist; Louisa Burt Wood, vocalist, and Helen Tiffany, accompanist, gave a musicale in New Britain on Jan. 20 under the local auspices of St. Mark's Episcopal Church. Miss Wood sang a group of Negro songs by Burleigh and Strickland and others by Curran, Bassett and Kramer. Miss Cooper, a violinist of well-developed technique, played numbers by Rimsky-Korsakoff, Gossec and Brahms.

F. L. ENGEL.

## BELOIT CHOIR SINGS

## Wisconsin Forces in "Hiawatha" Music—Band Organized in Factory

BELOIT, WIS., Jan. 27.—The "Wedding Feast," from Coleridge-Taylor's "Hiawatha," was recently sung under the baton of Irving W. Jones by the Community Chorus, an organization sponsored by the Treble Clef. A spirited and sympathetic interpretation of the work was given. Arthur Kraft, tenor, was the soloist and gained hearty applause. In "Onaway Awake, Beloved," in the "Hiawatha" music, and in two groups of songs he displayed beauty of tone, breadth of feeling and thorough command of a charming lyric style. This concert was the second in the series organized by the Treble Clef.

The Fairbanks-Morse Association Band, which recently began, under direction of Ferdinand Lhotak, a series of Sunday afternoon concerts, is a fine example of the results possible where musical activities are carried on in connection with industry. All of its forty members are employees of a large manufacturing plant, and the project is backed in every way by the company. The program presented showed both the catholic taste of Director Lhotak and the versatility of the band. A capacity audience warmly applauded the players.

Lacey Coe, American violinist, appeared at the Beloit College Chapel, under the auspices of the Department of Music, on Jan. 9. Mr. Coe, who has been a pupil of Leopold Auer, presented an interesting program in admirable style. His efficient technique and wealth of feeling found ample expression in such pieces as the first movement of Tchaikovsky's Concerto in D. Mr. Coe, who had to respond to many recalls, was ably assisted at the piano by Guy Webster of Chicago.

IRVING W. JONES.

CLEVELAND, OHIO.—Ernest Bloch, musical director of the Cleveland Institute, gave a talk recently on the subject of "Proportions, Dynamics and Structure in Music" in the lecture rooms of the Institute. The second of a series of programs by Cleveland artists was given under the auspices of the Twinsburg Chamber of Commerce by Mrs. F. S. McCullough, contralto, and Mary Hayes, violinist, and was managed by Irma M. Howard. Vincent H. Percy, organist of Euclid Avenue Church, was assisted by Michael Thut, tenor, in a recent recital broadcast by radio.

Helen Hobson, soprano, is to be heard this season under the management of R. E. Johnston. Miss Hobson, who is a pupil of Mme. Valeri, has been engaged to sing with Giuseppe De Luca in Atlantic City, on March 24. She is also scheduled to sing in Brooklyn on March 18; Wilmington, Del., March 22, and Baltimore, March 25.

The Denishawn Dancers have recently been booked for appearances in Vicksburg, Miss., Winston-Salem, N. C., and Columbus, Ohio. The company will have made 150 appearances by the close of the season.

## THE RETURN OF NOVAES

A large audience greeted the little Brazilian pianist in her first New York recital since March 1921

Aeolian Hall, January 23rd



She was from the first a performer of distinct individuality, who commanded the respect and admiration of connoisseurs and who had the potent spell that draws the public. She is still possessed of these treasures. Her recital exhibited in high light all the beauties of her playing. In her performance of the Beethoven sonata her reading was one to hold the interest of music lovers. In the Chopin group she brought an indescribable witchery of tone, variety of color and contrast of moods. It was a reading such as the most famous pianist now before the public might have envied.

W. J. Henderson in Herald

The artist's technical mastery of the keyboard is as supreme as ever. There was the same familiar display of her command of sensuous tone, of rhythm, of color, of variety of touch and of the pedal. She makes a lovely figure at the piano, unobtrusive, and occupied only with producing lovely music, and more purely sensuous sounds one could not ask for. Yet her playing does not lack vigor or fire. Sonority was not lacking when required, and there were both freedom and authority in her interpretations.

Frank Warren in Eve. World

Her playing has matured into something even more rich and strange than before—strange, because unusual in its super-excellence and its ability to reveal the unique style and individuality of each composer. She had a large audience, of course, for such treats as she gives are not easily forgotten. She is one of those rare artists who forget their hearers in the intense absorption of the music. In this, as in other ways, she resembles Paderewski. Personally I enjoyed her recital yesterday more intensely than any music I have heard this season, excepting Paderewski's two recitals.

H. T. Finck in Eve. Post

Management: LOUDON CHARLTON

Carnegie Hall

New York

STEINWAY PIANO



## CANTON, OHIO

Jan. 27.—Herbert Voges of this city has been engaged to give two recitals weekly on the organ in a new hotel in

Cleveland, the cost of building which is estimated at \$4,000,000. The New Alhambra Theater in Canton has recently installed a three-manual organ, which

will be played by Harold Whitlock. Mrs. Rachel Frease Green, soprano, elected a director of the Canton Music Club, will have charge of the musical programs of

the Club. The proceeds of these will be devoted to a fund for an auditorium to be erected adjacent to the Club's headquarters. The MacDowell Club at a recent meeting sponsored a Russian program, in which Mrs. L. S. McConnell, Mrs. Milo Miller, Lucille Smith, Mrs. Martin Boyer, Mrs. Jeanette Armitage, Mary Fornes, Louise Shoop and the MacDowell Chorale Club participated. A program of Hungarian and gypsy music by the Junior branch of the Club was given by Catherine Manchester, Marian Bachtel, Verda Herrold, Esther Feiman, Ralph Grimm, Ruth Snyder, Luella Thomas, Gertrude Harvey, Gertrude Dick and Julia Anthony. The Nazir Grotto Glee Club, at a recent concert before the Men's Brotherhood of the First M. E. Church, was assisted by Mary Elizabeth Wilgus, harpist, and Leona Roush, soprano. Mrs. Arthur Stanley Taylor, vocalist, was heard by the members of the First Presbyterian Church at the anniversary of the missionary organization of that church.

RALPH L. MYERS.

## PLAN EISTEDDFOD IN LIMA

Ohio City Expects Revival of Choral Singing as Result

LIMA, OHIO, Jan. 27.—Active preparations are being made for the eisteddfod to be opened here on Washington's Birthday, Feb. 22, and it is believed that this event will lead to a revival of the choral singing for which Lima at one time justly held so high a reputation. Three sessions will be held on Feb. 22 at Memorial Hall, under the auspices of the choir of Trinity M. E. Church, Mark Evans, supervisor for public school music, in charge. The adjudicator will be D. A. Clippinger of Chicago.

Six hundred school children will compete, and not only Lima, but Delphos, Venedocia, Gomer, Van Wert and other local singing centers will be represented. A committee of Kiwanians—J. A. Breese, W. W. Reul, A. J. Shank and Sylvester Grothouse—is to organize a society at Delphos to compete against Lima.

Choral singing, vocal quartet, duet and solo competitions and a piano solo contest will be included in the program. There will be chorus, duet and solo competitions open to pupils of the Lima schools. English words are to be used in all vocal numbers.

HUNTINGTON, W. VA.

Jan. 29.—Julian Williams, organist, a pupil of Widor and winner of the first prize in organ at the American Conservatory, Fontainebleau, France, last summer, gave his second recital of the season before a large audience in the First Presbyterian Church. Mr. Williams demonstrated his complete control of the many resources of the modern organ, playing with verve and finesse a program of wide scope, which included Bach's D Major Fugue, the Allegro from Widor's Sixth Symphony, "Marche Funebre et Chant Seraphique" by Guilmant, and pieces by Faulkes, Lully, Rimsky-Korsakoff, Martini, Handel, Yon and MacDowell.

Mrs. H. A. LAWRENCE.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

## MUSICAL AMERICA'S GUIDE

For 1923

Edited and Compiled by

*John C. Freund*

IS NOW IN PREPARATION

To insure good location reservations for advertising space should be made NOW.

For Rates Address Advertising Department.

The MUSICAL AMERICA COMPANY  
501 Fifth Ave. New York City

## HEMPEL

Assisted by  
Coenraad V. Bos, Pianist  
Louis P. Fritze, Flutist

Management of Frieda Hempel  
185 Madison Avenue New York

## MIRIAM

# STEELMAN

## DRAMATIC SOPRANO

Returns from Successful Western Tour Comprising Over 200 Appearances

### Opinions of the Press:—

"Miss Steelman is a dramatic soprano with a rich, melodious voice and her singing brought generous applause."—"The Oregon"—Portland, Oregon.

"It is rare to hear a voice of the beauty and power of that of Miss Steelman. She has her voice under perfect control at all times, whether it is in the singing of a simple lullaby or in the most difficult operatic arias in singing the softened *pianissimo* or the heaviest *sforzando*. Her enunciation was perfect which is saying much as it is a quality all too rare among our great singers."—The Oxnard (Calif.) "Daily Courier."

"Several operatic and oratorio numbers given with great brilliancy and feeling formed the foundation of Miss Steelman's part of the program. A beautiful number was 'Come Unto Me' from Handel's 'Messiah'."—Wallace (Idaho) "Press-Times."



"Miss Steelman gave several beautiful solos, one of the most pleasing being 'The Year's At the Spring' from Pippa Passes by Robert Browning. She gave the song the same joyousness that pervades the written work of Browning."—San Luis Obispo (Calif.) "Daily Telegram."

"Miss Steelman gave three songs in her first group. The first was an aria from Verdi in the rendition of which she proved her right to the name of dramatic soprano. The second of the group was a humorous number 'A Poor Finish' and the last was 'Smilin' Through,' which Miss Steelman gave with delightful simplicity."—Madera (Calif.) "Mercury."

"... Like an 'Isolde' opening a Metropolitan season, she opens your heart ... We hope that she will come again."—The Santa Maria (Calif.) "Daily Times."

Available for Recitals and Concerts Season 1923-24

Address: 43 West 93rd Street

New York City

Phone: Riverside 7425

## ANOTHER BERÚMEN SUCCESS

in NEW YORK RECITAL on

January 10th, 1923

TECHNICAL FLUENCY, PRECISION AND CLARITY.—*New York American*  
INFUSED COLOR AND WARMTH INTO HIS THEMES.—*New York Herald*

A SKILLFUL, AGILE PIANIST.—*New York Tribune*

GLORIOUS PLAYING.—*Morning Telegraph*

BRIGHTNESS AND DELICACY OF TOUCH.—*New York Times*

A TECHNIQUE WHICH SHOULD BE A GUIDE TO MANY OLDER THAN HIMSELF.—*New York Sun*

A MOST INTERESTING PLAYER.—*New York Evening Journal*

MUSICAL SWING, GOOD PHRASING AND CLEAN-CUT TECHNIQUE.—*New York Staats-Zeitung*

Address: LA FORGE-BERÚMEN STUDIOS, 14 West 68th Street, N. Y.

Secretary: HARRIET KOSANKE

Telephone: Columbus 8993



# Panorama of the Week's Events in Musical Chicago

## SCRIABINE WORK IMPRESSES

"Divine Poem" Has Fine Performance by Chicago Symphony

CHICAGO, Jan. 27.—The performance of Scriabine's "Divine Poem" for the first time by the Chicago Symphony in Orchestra Hall on Friday afternoon and Saturday evening caused a pleasant surprise to those who had anticipated an excessive use of dissonances and modern harmonies, as it proved to be the most interesting of his compositions yet heard in Chicago. Frederick Stock conducted with insight and sympathy.

The soloist at these concerts was Miron Poliakin, violinist, who chose Tchaikovsky's Concerto in D Major for his first appearance with the Chicago Symphony. His playing was brilliant, but there was at times an unwonted acceleration of tempo, due to nervousness. He was cordially received.

The only other item on the program was MacDowell's "Indian" Suite, which had a delightful reading by Mr. Stock, who brought out the strongly marked rhythms of the Indian themes with distinctness. C. Q.

### Young Artists Favorably Received

CHICAGO, Jan. 27.—Jessie B. Hall presented Wally Heymar, violinist, and Alma Birmingham, pianist, in a joint recital in the Fine Arts Recital Hall on Thursday evening, Jan. 18. Miss Heymar played Vieuxtemps' Concerto in E, Bach's Air for G String, Paganini's Prelude and Allegro, transcribed by Kreisler; "Sicilienne," by Francaeur-Kreisler, in all of which she had the able support of Miss Birmingham as accompanist. Miss Birmingham's solos included Palmgren's "Cradle Song," Brahms' Rhapsody, Op. 79, and a Debussy Prelude. Miss Heymar displayed a full, rounded tone, excellent technical ability and good musicianship.

### Gordon Soloist with Little Symphony

CHICAGO, Jan. 27.—The Little Symphony of Chicago, George Dasch, conductor, gave the fourth of its series of children's programs and the third evening concert of the series, under the auspices of the New Trier Township Orchestral Association, at the New Trier High School, Indian Hill, on Tuesday. Jacques Gordon, concertmaster of the Chicago Symphony, was soloist, playing the Bruch G Minor Concerto.

### Clarence Eddy Gives Dedication Program

CHICAGO, Jan. 27.—Clarence Eddy gave an organ recital on Wednesday night for the benefit of the Bethany Swedish Methodist Episcopal Church. He was assisted by his wife, Grace Morei Eddy, contralto. The occasion was the dedication of a new \$20,000 organ recently installed by the church.

CHICAGO, Jan. 27.—Orpha Kendall Holstman, soprano, gave a recital at the South Shore Country Club on Sunday afternoon. On Monday afternoon she gave a program of American folk-songs at the dedication of the Portage Park field house. On Friday evening she gave a joint recital with Carol Robinson, pianist, at the Cordon Club. Mrs. Holstman will give a concert in Grand Rapids, Mich., on Jan. 30, this being her fifth consecutive engagement in that city.

CHICAGO, Jan. 27.—Floyd Jones, tenor, together with Frank Bennett, baritone; Mrs. Ketcham, soprano, and Miss Ryan, contralto, gave a concert at the Spalding Hotel, Michigan City, Ind., on Wednesday evening. Mr. Jones sang several Negro spirituals by Burleigh and "Lolita," a Spanish serenade.

CHICAGO, Jan. 27.—The Musicians' Club of Women gave a recital at the Blackstone Theater on Monday afternoon for the benefit of its extension department, the soloists being Carol Robinson, pianist, and Eva Gordon Horadesky,

contralto. Miss Robinson played an interesting group of modern numbers by Poulenc, Milhaud and De Falla. Other numbers were the Prelude, Choral and Fugue of César Franck, Romance by Rachmaninoff, "Gnomes" by Liszt and Chopin's Ballade in F. Miss Horadesky sang "Amour, Viens Aider" from "Samson et Dalila," Ferrari's "Le

Miroir," a group of Russian songs and several American songs, including "The Day Is No More" by Carpenter and "The Lotus Flower," written and dedicated to her by Elizabeth Altheimer. Miss Horadesky has a beautiful voice which is artistically used. Her enunciation in the English group was particularly clear and distinct.

## PADEREWSKI HEADS LIST OF SUNDAY RECITALISTS

Cantor Rosenblatt Assisted by Baritone and Violinist—Marie Novello Makes Local Début

CHICAGO, Jan. 27.—The Auditorium was crowded from top to bottom on Sunday afternoon and many waited outside the doors in the hope that a ticket might be available at the last moment. The occasion was the return of Ignace J. Paderewski in recital.

Beginning with Mendelssohn's "Variations Serieuses," the pianist did not leave the platform until he had added to this the Schumann Fantasia and Beethoven's Appassionata Sonata.

The force and depth of his emotional and imaginative powers were not fully appreciated by the audience until the Beethoven Sonata was reached. Then he brought forth a wealth of poetic beauty. An extra number was the only thing that would quiet the audience.

The last half of the program, which contained a Chopin and a Liszt group, found the pianist on the heights he had ascended in the Beethoven number. The brilliance of his playing, the infinite variety and shading of his phrasing, the warmth and richness of tone were there.

## HUBERMAN PLAYS AGAIN

Respighi Sonata Fails to Impress, but Other Works Are Acclaimed

CHICAGO, Jan. 27.—Bronislaw Huberman, violinist, gave his second concert in Orchestra Hall on Wednesday evening, just a week after his first recital. He introduced a work, new to Chicago, the Respighi Sonata in B Minor, which contained many of the complexities and intricacies of harmony so dear to the modern composer but little real inspiration. It was given an artistic interpretation by Mr. Huberman and his accompanist, Paul Frenkel, but the audience seemed only mildly interested.

Mr. Huberman, however, completely captivated with the beauty of tone and technical excellence he brought to Bach's Adagio and Fugue in C, unaccompanied. He was recalled several times and finally played another unaccompanied Bach number. Lalo's "Symphonie Espagnole" was brilliantly performed. The tone was smooth and suave, the fingering light and sure and the interpretation was one of breadth and power. A group of transcriptions from the works of Chopin and Brahms by Sarasate, Huberman and Joachim completed his program.

CHICAGO, Jan. 27.—Viola Cole-Audet, pianist, held an assembled class meeting for advanced students on Jan. 16 in her studio. Ruth Blumenstock played part of the program of the piano recital she is to give on Feb. 23. Mr. Kaplan played numbers by Beethoven and Bach and Mme. Audet played a Schumann composition. Mme. Audet gave a program in the Fine Arts building on Sunday afternoon.

CHICAGO, Jan. 27.—William Phillips, baritone, has sung in the "Messiah" eight times in five weeks, the last time at the Euclid Avenue Methodist Episcopal Church of Oak Park on Thursday evening. Mr. Phillips also gave a concert at the First Congregational Church of Oak Park on Tuesday evening.

**CHARLES MARSHALL**  
World's Famous Tenor  
Management HARRISON & HARSHBARGER  
1717 Kimball Hall, Chicago

**MR. AND MRS. HERMAN DEVRIES**  
Vocal Teachers, Studio, 528 Fine Arts Bldg., Res., Congress Hotel, Chicago

## LHEVINNE IN RECITAL

Pianist Gives Interesting Program in Orchestra Hall

CHICAGO, Jan. 27.—A well-filled house heard Josef Lhevinne in recital in Orchestra Hall on Tuesday evening. Mr. Lhevinne is an intellectual pianist. His playing reflects the careful research and diligence of the profound student, recreating the composer's own ideas rather than the exploiting of his own abundant gifts. His technique is that of the finished virtuoso. Brilliant passages were played with a breath-taking audacity, yet with an accuracy and ease that were amazing. His tone was pure and of great beauty.

He began his program with the Rameau Gavotte and Variations and followed with the d'Albert transcription of Bach's D Major Prelude and Fugue and Beethoven's "Waldstein" Sonata. The latter was especially beautiful, played with sincerity and dignity. This group was followed by numbers by Chopin and Liszt and Debussy's "Poissons d'Or," all of which were interpreted with poetic imagery and technical perfection. There were many recalls throughout the evening and many extras at the end of the regular program. C. Q.

### Rollin Pease Directs Glee Clubs

CHICAGO, Jan. 27.—At the Evanston Woman's Club on Wednesday evening a joint concert was given by the Girls' and Men's Glee clubs of Northwestern University, both organizations being directed by Rollin Pease. Their work was especially effective when they combined forces and gave Arthur Sullivan's "Lost Chord."

CHICAGO, Jan. 27.—Dorothy Bell, harpist, gave a program with Eva Gordon Horadesky, contralto, and Fred B. Wise, tenor, at Elgin, Ill., on Jan. 18 for the Elgin Commercial Club.

## Soprano and Violinist in Joint Recital

CHICAGO, Jan. 27.—Margaret Dittmann, soprano, assisted by Minna Krokowsky, violinist, gave a song recital in Lyon and Healy Hall on Wednesday evening, presenting American, French and German songs. She has a clear, sweet voice of pleasing quality. Miss Krokowsky played with good tone and technique. Esther Hirschberg was the accompanist for both artists.

## Hayden Owens Conducts Combined Choirs

CHICAGO, Jan. 27.—The combined choirs of Park Center M. E. Church and Calvary Presbyterian Church, directed by Hayden Owens, gave a performance of the "Messiah" on Jan. 14 at the Park Center M. E. Church. The soloists were Burton Thatcher, baritone; James Hamilton, tenor; Margaret Owens, soprano, and Lucy J. Hartman, contralto.

## Trio at Cordon Club

CHICAGO, Jan. 27.—The Beethoven Trio gave the first of a series of chamber concerts at the Cordon Club on Sunday evening, playing the works of Beethoven, Rachmaninoff, Debussy and Goossens. The trio consists of M. Jennette Loudon, pianist; Ralph Michaelis, violinist, and Theodore Du Moulin, cellist.

CHICAGO, Jan. 27.—Rosseter Cole, composer, gave a lecture-recital on "Romanticism in Music" before the Birchwood Musical Club on Thursday morning. He was assisted by Mrs. Cole, pianist, who played selections from the great romantic composers.

CHICAGO, Jan. 20.—Margaret Carlisle was the accompanist for Nita Obrassova, soprano, and Mario Carboni, baritone, in the Chicago Beach Hotel twilight musicale on Sunday afternoon.

**JESSIE CHRISTIAN**  
Soprano  
Management, Harrison & Harshbarger,  
1717 Kimball Hall, Chicago

**HERBERT GOULD**  
Basso  
Chicago Opera Ass'n  
Management, Harrison & Harshbarger,  
1717 Kimball Hall, Chicago

**MARGOT HAYES**  
Contralto  
Management  
HARRY and ARTHUR CULBERTSON  
Aeolian Hall  
New York  
4832 Dorchester Ave., Chicago  
NEW YORK-CHICAGO

**MARY McCORMIC**  
Dramatic Soprano  
Chicago Civic Opera  
Auditorium Theatre, Chicago

**MARGARET CARLISLE**  
PIANIST-ACCOMPANIST  
Address care Musical America  
80 E. Jackson Blvd. Chicago

**VIOLA COLE**  
AUDET  
Pianist, Fine Arts Bldg., Chicago

**DWIGHT EDRUS COOK**  
DRAMATIC TENOR  
1625 Kimball Hall Chicago

**HAYDN OWENS**  
Pianist - Accompanist  
Conductor-Vocal Coach  
1227 KIMBALL HALL CHICAGO

**L. SHADURSKAYA**  
RUSSIAN PRIMA-BALLERINA  
Chicago Musical College, 824 Michigan Boulevard,  
Studio 64 E. Van Buren St., Chicago

**GRACE HOLVERSCHEID**  
SOPRANO  
801 No. Euclid Ave. Oak Park, Ill.



# Failures in Modern French Music Discussed

Young Composers, Increasing in Number, Exhibit More Talent Than Genius—Vincent d'Indy Enumerates Several Compositions as in the "Beautiful Symphonic Lineage" of César Franck, But Denounces "Little Amateurs Among French Artists"—Notwithstanding "Loud Propaganda" in Their Favor, He Says, Their Movement Is a Return to the Barbaric Ages

By H. H. BELLAMANN

DISCUSSION of French music presupposes on the part of the listener a knowledge of the principal characteristics of the French psychology—the French point of view, the French method of work as well as the public facts of the individual composer's background, training, predilections, etc. I shall in no case touch upon these.

In 1906 and in 1908 Druand & Sons of Paris published two gigantic piano sonatas. The first one was by Paul Dukas, the second was by Vincent d'Indy. These works came as if in answer to the repeated criticisms that the French composers avoided the epic forms. Dukas' sonata was written as early as 1899 and 1900, and so antedates d'Indy's by seven years. It was fortunate in being first played by Edouard Risler. Madame Blanch Selva gave no less imposing performances of d'Indy's work. Although we must scout comparisons, it is inevitable that these two works of similar dimensions should by their simultaneous publication set each other in contrast.

D'Indy's evidences perfect command of his material. There is the fine French logic, the suave joining of parts, the even flow of voices and the conscious harmonic variety announcing on every page the supreme master of composition. It is a self-contained creation, exhibiting that "sphericity" and compactness which is the result of genuine unity.

On passing the imposing doorway of the introduction one comes upon the nest arrangement and the clipped artfulness of the formal garden. There are no wayward paths, no surprising turns leading to mystery. Everything is subdued to a sort of musical geometry. The only disappointment comes after one may have found delight in design. The sonata sounds, on the whole, thin. There is a tonal severity that is extreme. Intellectual asceticism lays such restraint on the sensuous elements that in the end one derives more pleasure from reading this sonata away from the piano than from hearing it played.

Dukas, on the other hand, has certainly derived his material from the heart. As certainly his sonata is too long. Fifty-five closely printed pages demands the exceptional audience. Many pages do not add to what has already been said. Now and then there is a poignancy of expression that brings all of the listeners' emotions to attention. More often the music gropes. It does not progress with logic, with tenseness, to foreordained climaxes. One is reminded inevitably of the floundering length of those great saurians whose very mass rendered them unfit for existence in the acceleration of evolutionary conditions. So many beautiful pages of literature and music are doomed in this way: Romain Rolland's "Jean Christophe," the symphonies of Mahler and Bruckner!

## Debussy Enriches Piano Music

It is not necessarily high praise to say of a composer that his music fits the instrument for which it was written or that it is "essentially of the genius of the instrument." Musical instruments, like the unfortunate heroines of the sentimental novels, too often yield to the blandishments of a base deceiver. Remember the Vieuxtemps, the Thalbergs. Sometimes the greatest music refuses the mold of keyboards. It transcends the plottings of strings and keys and imposes new difficulties on the executant.

It is then that we say it creates a new technique. But the failures here are also notable. There are many noble utterances obscured through the crabbed ill-sounding of the writing. Instruments are after all the language mediums for musical thought. It is not possible to think German, speak French and be completely and agreeably intelligible any

more than one can think violin, write piano and be aurally agreeable.

Whenever a first-rate musical genius really understands his instrument, the result is apt to be so ingratiating that overwhelming favor and affection reward him. It is then that we have a Chopin.

It is just this that the detractors of Debussy will not easily take from him. The piano music of Debussy may be too pictorial, too perfumed at times to permit him a place on extreme Olympus, but it is as genuinely born of the black and white keys as the music of Chopin and as perfectly the voice of the piano. Whatever the verdict of posterity may be on the worth of the music itself, it is certain that the vocabulary of piano effects has been enormously enriched by Debussy's writing. Nor should it be forgotten that the creation of a new tonal effect may be in itself the creation of a new emotional experience.

It might be interesting to notice in passing one or two of the contemporary composers who so amiably link the old to the new—Fauré, for example. Fauré has hardly given us his best in his piano music. He seems here to be a rather elegant French Mendelssohn. Or we may notice Widor whose Second Piano Concerto, Fantasia for piano and orchestra, "Carnaval," etc., are works of extraordinary distinction and but little known outside of France.

The number of young French composers of ability increases, but there is much more talent than genius. They are composers of charm, of wit, of elegance, of irony, of the picturesque, but seldom of ecstasy, of power, of passion or of tragedy. There is much of graciousness, of musical good manners and but little of struggle or aspiration. There are fêtes and excursions in gardens and parks, but little high and dangerous adventuring in strange places, no dramas of lonely souls in the "selva oscura" of the world.

There are "The Six." Without going into details concerning the "Six," I feel that I must pause to answer a certain often heard reply of the composer to the critic. The composer who writes in a new manner takes invariable refuge behind the saying that no new work is ever understood, that in such wise was received Wagner, Strauss, Debussy, etc. This is true enough to give some alarm to every evaluator of contemporary music. But I should not like to feel that every standard of criticism known to human intelligence is suspended at each appearance of a new work.

## "Banality and Lack of Meaning"

There are certainly a few qualities that may be demanded of every work of art, whatever the age, nationality or personal aesthetics of the artist. I am well aware of the force of a statement that I have already made, that a new tonal combination is often the genesis of a new emotional experience, but of the principles of form and expression inherent in the nature of music itself as we know it in our age we may safely name such simple things as harmonic variety, significant thematic material, progression to climax, etc. No great composer of the past, however revolutionary his manner may have been, has lacked these things. No composer lacking these things has made a lasting contribution to music.

So I find myself quite calm before certain works, not all of them piano works, which are appearing at present. The composer says, "Is it not novel? Is not my manner unique? Are not my harmonies original?" One answers, "These things are true, but your harmonies are nothing but novelty—they are all in the same emotional key. Your manner of writing does not disturb, nor does your combination of all of the notes of the scale into one chord disturb. We are inured to these things. But when we strip your composition of its heavy embroidery, we find a skeleton of themes whose utter banality and lack of mean-

ing leave us aghast at your poverty of invention. Compositional technique is obtainable at most schools, and the ingenious manipulation of poor thematic material does not make a valuable composition. Some of this music is manifestly too easily written. The combination of several antagonistic themes in reckless counterpoint is not a difficult achievement if one has little regard for the aesthetic result. After all, music does have to be listened to."

To go back to the "Six." I have not seen all of the published work of this group. Some that I have seen and brought to hearing has genuine charm, such as the little *Mouvements Perpetuels* of François Poulenc and the sonata for four hands by the same composer. On the other hand, a piano sonata by Milhaud, the one written in 1916, is slight. The themes are trivial and the harmonic investiture is insistently reminiscent of a rich but ill-fitting garment. I mean that the harmonic texture is in no way derived from the emotional content of the themes themselves. It is not necessary to wait on posterity for so simple a verdict as this. So much may be trusted to contemporary intelligence.

It may be that the genius of César Franck was alien, that his mysticism is not French; but his influence was undoubtedly a timely one for French music, and the great number of fine works stemming directly from him attests its validity. The present reaction against Franck in France might easily sterilize French musical composition. There have been desert periods in French music whose desert wastes should be monumental warnings.

## D'Indy Criticises Modernists

The following excerpts translated from a letter of Vincent d'Indy received at this point so exactly takes up the subject from the point of view of France's most distinguished composer that it is appended by way of conclusion:

"The musical movement started in France by César Franck and continued by his pupils has not deviated from the beautiful symphonic line traced by the master of 'Les Beattitudes.' It is to that beneficial influence that we owe the important works of recent years, such as the quartet of Debussy, that of Ravel, less solid but more fanciful; the admirable quintet of Fauré, his wonderful second Sonata for Piano and Violin, and the one for 'cello; the sonata of de Breville, so expressive, so captivating; the last trio of Ropartz, and such theatrical and concert compositions as 'La Maison' by Witkowski, 'Le Pays' by Ropartz, 'Les Evocations' by Roussel, 'Le Peri' and 'Barbe Bleue' of Dukas. All of these are in the beautiful symphonic lineage of César Franck.

"At the same time we find in Germany a very deleterious eccentricity, destructive because of a lack of depth, solidity and proportion. Some of our young amateurs—I really cannot call them artists—have allowed themselves to be captivated by that very easy art, easy because it demands no effort of either mind, heart or intelligence. It is childish because it would bring music back to its primitive state. However, it is likely to have no real influence on the development of art.

"Those lazy and retrograde composers have made many theories of aesthetics to excuse their indolence and incapacity and have but given themselves up to the imitation of certain German theorists. They have nothing in common with our French genius, which has ever been fond of clearness and the sentiments of just proportion. These young retrogrades create ugliness while the French have always sought the logical arrangement of the work and practised the worship of beauty.

"One cannot then count these little amateurs among the French artists, and their movement—if it can be called a movement—appears to me to be a returning to the barbaric ages. Can it be considered a progress in the Latin sense

of the word? Progress is a going forward, when all of this is a moving backward.

"This is my frank opinion of these young people whom the snobs praise to the sky and who are making themselves known by a loud propaganda."

[The foregoing is in part the paper on "Modern French Music" read before the Music Teachers' National Association Convention in New York by Mr. Bellemann, who is dean of the School of Fine Arts of the Chicora College for Women, Columbia, S. C., and president of the State Music Teachers' Association of South Carolina.]

## TORONTO CONCERTS DRAW BIG HOUSES

Friedman and Hutcheson Give Noteworthy Piano Programs—Seidel Acclaimed

By William J. Bryans

TORONTO, CAN., Jan. 27.—Ignaz Friedman and Ernest Hutcheson, pianists, were heard in two notable programs in Toronto on Jan. 11. Mr. Friedman gave a concert before an enthusiastic audience at Massey Hall. Mr. Hutcheson was heard in the fourth of his series of recitals, devoting a program to Chopin at Foresters' Hall.

Geraldine Farrar and assisting artists gave a program of interest at Massey Hall on Jan. 15. The soprano was applauded by a capacity audience. Henry Weldon, bass-baritone, and Joseph Malkin, 'cellist, assisted.

A large audience greeted Toscha Seidel, violinist, on his return visit to Massey Hall on Jan. 15. The program included Tartini's Sonata in G Minor, Wieniawski's Concerto in D Minor, and Tchaikovsky's Andante Cantabile. Francesco Longo was the accompanist.

The Hambourg Concert Society presented the following in a delightful program at Massey Hall on Jan. 20: The Hambourg String Quartet, consisting of Henri Czaplinski, first violin; Harry Adaskin, second violin; Robert Manson, viola, and Boris Hambourg, 'cello, in Glazounoff's "Novelletten"; Eustache Horodyski, pianist, recently elected to the staff of the Hambourg Conservatory, who played Chopin's Sonata in B Minor, and the Hambourg Trio, Reginald Stewart, piano; Henri Czaplinski, violinist, and Boris Hambourg, 'cello, in Rachmaninoff's "Trio Elégiaque."

In the music hall of the Toronto Conservatory, the Conservatory Trio, Paul Wells, pianist; Ferdinand Fillion, violinist, and Leo Smith, 'cellist, gave a program including Mozart's Trio in G Minor, a Sonata by Benedetto Marcello and a number by Grainger on Jan. 17.

## Chamlees Sing in Morristown

MORRISTOWN, N. J., Jan. 27.—Mario Chamlee, tenor, of the Metropolitan Opera Company, and his wife, Ruth Miller Chamlee, soprano, were heard in an enjoyable program before the Friday Evening Club on Jan. 19. The Rev. James Harvard, president of the club, was Mr. Chamlee's former army chaplain. Both singers had a cordial reception and were heartily applauded.

## MANKATO, MINN.

Jan. 27.—Robert Fullerton, tenor, and John Jacob Beck, pianist, appeared before the Mankato Music Club on the afternoon of Jan. 16, in a joint recital. Mr. Fullerton sang an aria from Mozart's "Così Fan Tutte" and the "Eli-land" song-cycle of Von Fielitz. Mr. Beck played numbers by Mendelssohn and the "Carnaval Mignon" by Schuett. A concert was given in the Welsh Presbyterian Church on Jan. 8, by the Royal Welsh Singers. The organization is made up of Lucy Miller, contralto; Griffith Howell, tenor; Edgar Davies, baritone, and Ernest Haves, pianist.

JESSIE RICE.

## LANSING, MICH.

Jan. 27.—Mary Garden was heard by a large audience in the Prudden Auditorium on the evening of Jan. 17. Persistent applause brought Miss Garden back to the stage for eight encores, for which she chose songs light in character and making an excellent contrast to those on her regular program. Max Gegna, 'cellist, was assisting artist. and was also well received. Isaac Van Grove was accompanist. THERESA SHIER.



## PHILADELPHIA MUSIC CLUB AWARDS PRIZE

### Inez Barbour and Hans Kindler in Recital—Tioga Society Sings Schumann Work

By W. R. Murphy

PHILADELPHIA, Jan. 29.—The Philadelphia Music Club heard a program of varied interest in the Rose Garden of the Bellevue-Stratford on Tuesday afternoon. Jeanne Behrend was awarded the Club prize for the best piano composition in the junior department. Among those who participated were Jeanne Behrend, Dorothy Goldsmith Neter, pianists; Dorothy Fox, Vera Covert, sopranos;

Helen Ackroyd Clare, Mrs. James Anders, contraltos, and the Haenle-Hubbard Trio. Fullerton Waldo addressed the juniors on "Facing an Audience."

Arthur Hice, formerly associated with David Bispham, was presented by Helen Pulaski Innes in a most interesting recital in the Academy foyer on Jan. 25. His program included Chopin's B Minor Sonata, which was given with genuine feeling and understanding. The moderns were represented by Debussy.

The Tioga Choral Society gave its twelfth annual concert on Thursday evening at St. Paul's Church. James B. Hartzell, the conductor, had drilled his forces to ready responsiveness and telling gradations of tone. The chorus is a mixed body of ninety-eight singers.

"Paradise and the Peri," by Schumann, was given what is believed to have been its first performance in Philadelphia. The soloists were Emily Stokes Hagar, Ednyfed Lewis, Emma Zuern, Kathryn Noll, Marie Weisler and Walter Blix. The accompaniments were played by an orchestra of twenty drawn from the personnel of the Philadelphia and Victor Herbert orchestras.

The fourth of the Monday Morning Musicales, under the direction of Arthur Judson and Mrs. Harold Ellis Yarnall, was given in the Bellevue ballroom, with Inez Barbour, soprano, and Hans Kindler, 'cellist, and proved perhaps the most delightful of the series thus far. Miss Barbour was in fine voice. In addition to songs by Wolf, Strauss, Hadley, Brueneau and Dubois, she sang the "Mi chiamano" aria from "Bohème" with dramatic skill. Mr. Kindler played beautifully a number of short pieces for his instrument, including a version of Sibelius' "Valse Triste," Debussy's "Les Cloches," a Bach Arioso and the same composer's Prelude and Fugue in C Minor.

The monthly Sunday evening concerts given by the Plays and Players at their new clubhouse, formerly the Little Theater, have proved very successful. The January program was contributed by the Haenle-Hubbard Trio, consisting of Florence Haenle, violinist; Effie Irene Hubbard, 'cellist; Blanche Hubbard, harpist, and Elizabeth Hood Latta, mezzo-soprano; Daniel Donovan, tenor, and Ruth Barber, accompanist.

John Grolle of the Settlement Music School, talked both informingly and entertainingly at the meeting of the Philadelphia Music Teachers' Alliance at the Settlement House on Jan. 23.

#### EL PASO, TEX.

Jan. 27.—The Irish Regiment Band, led by J. Andrew Wiggins, was heard in two concerts at Liberty Hall on Jan. 7, under the local management of John C. McNary and Granville S. Johnson. At the latest meeting of the Woman's Club, in charge of Maybelle Shelton and Neil Guion, the Houston High School Band was heard under Miss Shelton's leadership. The program for the semi-monthly meeting of the MacDowell Club on Jan. 9 was in charge of Mrs. Sidney Moore. Dorothy Learmouth, pianist, has been added to the faculty of the School of Musical Art.

HOMER G. FRANKENBERGER.

#### WICHITA, KAN.

Jan. 27.—Philip Gordon, pianist, and Elinor Whittemore, violinist, were heard in recitals at the Allison Intermediate School and at the Roosevelt Intermediate School. At a recent meeting of the Saturday Afternoon Musical Club, held at the home of Mrs. L. R. Hurd, Mrs. Bessie Blanton Heckard, lyric soprano, and Ralph Smith, tenor, were the soloists.

T. L. KREBS.

#### WINNSBORO, TEX.

Jan. 27.—The Harmony Club, which is energetically fostering musical activities here, is now busy preparing for Winnsboro's second Music Week in the early spring, and the whole county is participating in the movement. The Club is also organizing the second annual music memory contest.

### Lyell Barber to Play Work Dedicated to Him in Recital in Chicago



© Underwood & Underwood  
Lyell Barber, Pianist

Lyell Barber, pianist, who has appeared with success on two continents since his New York debut in Aeolian Hall less than two years ago, is now on a tour through the Middle West. Mr. Barber is an ardent believer in the possibilities of the American composer, and has often sponsored the works of little-known composers. Upon his present tour he is to feature a Prelude by Edward Harris, dedicated to the pianist, and this will be given its first hearing in his Chicago recital on Feb. 11. When he returns to New York in the latter part of the month he will have given recitals in Bloomington, Ill., at Ripon College, Wis., Pontiac, Mich., at Eureka College, Ill., and in other cities.

#### WALLA WALLA Teacher Marries

WALLA WALLA, WASH., Jan. 27.—Bernadine Osterman of the Whitman Conservatory was married on Christmas Day to G. E. McKee of Pendleton, Ore. Ethelind Peacock has taken charge of Mrs. McKee's classes.

ROSE LEIBBRAND.

OAKLAND, CAL.—Alameda County Music Teachers' Association recently sponsored a concert by the student section in Ebell Hall. Piano numbers were given by Aurelia Frazee, Helen Merchant, Vine Lowry and Zilpha Allen. Songs were sung by Jeannette Mainzer and Marie Rambo. Dean Donaldson and Helen Hjelta were the violinists, the latter playing the second movement from the César Franck Sonata in A.

DEVIL'S LAKE, N. D.—The Boys' Concert Band gave an interesting program on Jan. 14 at the Grand Theater and the Century Club gave a program at the home of Mrs. Fanny Alderson on Jan. 16.

## ARTUR SCHNABEL

*Distinguished Viennese Pianist*

RETURNING TO AMERICA  
SEASON 1922-1923

KNABE PIANO USED

WILLIAM KNABE & COMPANY

Division American Piano Co.

BALTIMORE

MD.

# Dunning System of Improved Music Study for Beginners, Inc.

THE DEMAND FOR DUNNING TEACHERS CANNOT BE SUPPLIED. WHY?

MRS. CARRE LOUISE DUNNING, Originator, 8 West 40th Street, New York City. (New York City, August 1st, 1923)

Normal Classes as Follows:

MRS. ZELLA E. ANDREWS, Leonard Bldg., Spokane, Wash.  
ALLIE E. BARCUS, 1006 College Ave., Fort Worth, Texas.  
ANNA CRAIG BATES, 732 Pierce Bldg., St. Louis, Mo., monthly throughout the season.  
MARY E. BRECKISEN, 354 Irving St., Toledo, Ohio.  
MRS. JEAN WARREN CARRICK, 160 E. 68th St., Portland, Ore.  
DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y., February 1, 1923.  
ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio. Miami, Fla., Feb.; Wichita, Kans., March; Columbus, O., June.  
BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas.  
JEANNETTE CURREY FULLER, 50 Erion Crescent, Rochester, N. Y.

IDA GARDNER, 15 West Fifth St., Tulsa, Okla.  
CARA MATTHEWS GARRETT, Mission Hill School of Music, 181 West Washington, San Diego, Calif.  
TRAVIS SEDBERRY GRIMLAND, Memphis, Tenn. For Booklets, address Clifton, Texas.  
MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.  
MAUDELL LITTLEFIELD, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.  
CLARA B. LOCHRIDGE, 1116 Cypress St., Cincinnati, Ohio, February 7th, 1923.  
CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill., classes held monthly through the year except February-March in Indianapolis.

Information and Booklet Upon Request

HARRIET BACON MacDONALD, 825 Orchestra Bldg., Chicago, Dallas, Tex., June, 1923.  
MRS. WESLEY PORTER MASON, 5011 Worth St., Dallas, Texas.  
VIRGINIA RYAN, Studio 828 Carnegie Hall, New York City, March.  
LAURA JONES RAWLINSON, Portland, Ore., 61 North 16th, June 19, 1923; Seattle, Wash., Aug. 1.  
ISABEL M. TONE, 469 Grand View St., Los Angeles, Calif., April 16 and June 18, 1923.  
MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.  
MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.  
ANNA W. WHITLOCK, 1100 Hurley Ave., Fort Worth, Texas.



# Musical America's Open Forum

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed; they are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that MUSICAL AMERICA is not responsible for the views of the contributors to this department. Lengthy letters cannot be printed in this limited space.—MUSICAL AMERICA.

## Oscar Saenger and Mabel Garrison

Dear MEPHISTO:

In your endeavor to straighten out the matter of American teaching for Mabel Garrison, you have unwittingly done an injustice to the teacher who made Miss Garrison an artist—for an artist Mr. Saenger made of Miss Garrison, who came to him at that formative and critical period of her career when it had to be determined whether she was to become an artist, or remain merely a local singer.

Under the inspiration of Mr. Saenger's skillful teaching she developed into a successful singer and was accepted as such, first by the Aborns, with whom she sang *Filina*, *Gilda*, *Lucia*, then by Oscar Hammerstein, who engaged her for his projected season at the Lexington Avenue Theater, which he intended to open with Harrold and Garrison in "Romeo and Juliet," the plan never materializing, however, as he was not permitted to give opera at that time, and later by the Metropolitan Opera Company.

All this took place during the four seasons she was studying with Mr. Saenger. I well remember the whole process, and saw her evolve from the chrysalis, out of which she dared scarcely show her head, into the full-fledged butterfly, rejoicing in her wings.

At the end of a lengthy comment on the merits of another teacher, you say: "As for Oscar Saenger, he won his spurs as a teacher and coach years ago." Quite true, my dear Mephisto, as no one should know better than yourself, but there has frequently been evident altogether too great a tendency on the part of others to

appropriate those "spurs" and I do not like to see it. Honor to whom honor is due.

Furthermore, if you desired "distinctive testimony to what I have insisted all along, that it is not necessary to go to Europe to get the best possible vocal education," there again, Mr. Saenger represents that testimony in the superlative degree, for he was the first American teacher to place his students in leading rôles in the opera houses of Europe and in the Metropolitan here.

CHARLOTTE W. SAENGER.

New York, N. Y., Jan. 26, 1923.

## Gives Witherspoon the Credit

To the Editor of MUSICAL AMERICA:

Mr. Freund's creditable letter in the New York Times of Jan. 21 regarding Mabel Garrison's American training has made me want to call to your attention another instance where a misrepresentation of facts has occurred in the same issue of the Times.

A musical notice gives credit to Mme. Sembrich for Mme. Homer's successful concert on Saturday afternoon last. Everybody loves and reveres Mme. Sembrich, but in this instance it is not fair to give her credit for Mme. Homer's successful training, and the retained freshness and beauty of her voice, since she has been coaching with Mme. Sembrich but a few months and has worked steadily with Herbert Witherspoon for the past ten years.

Through all her great successes and triumphs, I have never seen it mentioned in the papers.

Will you please give this your attention and give the true facts as you did in your very just letter in the New York Times?

So many musical readers appreciate first-hand information from a reliable source, such as you were able to give regarding Garrison's training.

GERALDINE CALLA.

New York, Jan. 22, 1923.

## A Word for the Silent Teacher

To the Editor of MUSICAL AMERICA:

The comments in "The Whispering Gallery" of Jan. 13 would interest any teachers who can read between the lines and have the courage of their convictions. When we isolate ourselves, remain detached from organizations, cease to agitate our subject, fail in team work, preferring not to be included in club life, and are "silent as the Sphinx," we are not necessarily dead. We do not care to have many minds picking our bones, and we work on quietly, seeking the clientèle with whom we can work and with whom we choose to work, preparing these to take their places in public life as opportunity affords, and relying on the deeper and inner measures of life for the outward display when this is sought or needed.

I agree with Harvard that it requires more brains to be a mathematician than a musician. To most of us who pursue music, it is a gift, and its pleasures are as pronounced as the desire for it is innate. I have studied and taught both subjects, and consider music the most essential for the majority, since everyone needs to know some music. The work of the public schools in teaching

real music, church choruses, the community singing, the festivals, are all leading us on in their way. Then the private music teachers—God bless them!—have kept the flame alive by plodding along wherever they found some whom they could persuade to study, if they had pianos.

At such pay as from twenty-five cents to a dollar—shameful pay!—these teachers have hunted and scouted through country and villages for prospective students, and their efforts have been the means of many going to conservatories and colleges. They have swept the plains and kindled the fires that have brightened the corner wherever they have lived.

MRS. SUTHERLAND KAY.

Fort Thomas, Ky., Jan. 26, 1922.

## Opera by Radio Wanted

To the Editor of MUSICAL AMERICA:

In a recent issue I saw an article about the radio and the Metropolitan Opera. I believe I was informed by the article that the Metropolitan had refused to transmit their music because there was not enough demand by people at a distance.

I believe that Mr. Gatti is wrong. I have heard several people say that they would like to hear some real music by radio and that they wished someone would transmit something good. When you think of the people in Mallard, it seems like a mighty small number, but assuming there were two radio fans in each of 5000 small communities who would like to hear the opera, I believe the audience would be great enough and grateful enough to warrant the artists giving their voices to the air.

Let me tell you what I heard over the air the other night: I "tuned in" on the following places: Detroit, Cincinnati, Omaha, Kansas City (by far the most disgusting program), St. Louis, Atlanta, Ga., and Fort Worth, Tex., and in each case I heard jazz. Five times I heard a popular waltz. It grew extremely monotonous, and I was about to give up in disgust when I caught Wichita, Kan., and got a few opera arias and a violin number worth listening to. Davenport, whose programs are generally good, was not transmitting that night.

I am writing this not because I feel sorry for myself or my community, but because I believe that your journal, which has done more than any one musical factor to uplift music in America, can correct mistaken opinions on the part of the artists. And I believe that you can help in convincing the Metropolitan and Chicago Civic Companies to give their operas to the air.

Transmitting will not cheapen the profession, as has been claimed. Rather it will raise the general standard of music and put the artist and his music on a higher level than ever before. I feel that there is just as much to be gained in transmitting good music over the air as in putting it on phonograph records.

W. L. FLANAGAN.

Mallard, Iowa, Jan. 24.

[Editorial Note: A news item published in MUSICAL AMERICA on Nov. 11 stated that the aim of the Radio Corporation of America was to broadcast Metropolitan Opera performances. The management of the opera house made it known that there would be no broadcasting this season, stating that they could find no genuine popular demand and could not see that broadcasting would be beneficial to opera.]

## Top Notes and Mme. Easton

To the Editor of MUSICAL AMERICA:

My interest in music and my sincere appreciation of the talents and accom-

plishments of Florence Easton caused me to read with pleasure Frederick H. Martens' well-written interview with her on "The Storm and Stress of Grand Opera" in your issue of Dec. 16. We Americans should have been idol worshippers, so persistently do we make idols of our opera stars and others in the public eye. And it is not pleasant to have an idol shattered, especially when the idol herself aids in the destruction. From the many criticisms of Mme. Easton's singing (and our own poor opinion as well), she well-nigh epitomized the acme of the art of singing. Yet she makes the damaging admission that the singer's high tones are produced with effort—"at a tremendous output of physical energy," as she puts it—and by inference agrees with Old Sims Reeves that a singer has only a certain number of top notes in his bag of tones and that she is drawing on her vocal capital when she sings one. I am sorry that Mme. Easton feels that way about the top notes in her voice. Any vocal teacher will tell one that it is as easy to sing a high note as any other, provided it is correctly produced. It is known, however, that few of them know how or when they are correctly produced, but some of us thought surely Mme. Easton had the secret. Her statement that she has sung everything from *Gilda* to *Isolde* also seems to say that she has already dissipated a portion of her capital. Will there never be a singer arise who can demonstrate that use of a function brings strength and beauty instead of decay? And does it mean that Mme. Easton will soon be adding the rôles of *Brangäne* and *Amneris* to her repertoire as she uses up her supply of high notes? Must we find consolation in the fact that the rule applies only to sopranos, since contraltos continue to don the robes of *Isolde* and *Brünnhilde*?

HAROLD DAVIS.

New York, Jan. 26, 1923.

## Russian Opera Visits Many Cities

The Russian Grand Opera Company, which has been traveling since the last week of September, is scheduled to fulfil engagements in Columbus and Springfield, Ohio; Louisville, Indianapolis, Terre Haute and Milwaukee in the near future. After a four weeks' visit to Chicago, in the course of which Feodor Chaliapin will make five appearances, the company will fulfil return engagements in Detroit, Cleveland and Baltimore, and will also be heard in Toledo, Akron, Harrisburg and Newark. The organization will give a short season in New York, beginning the early part of May. Its tours are under the management of S. Hurok.

Fred Patton, baritone, has been engaged for an appearance in Handel's "Judas Maccabæus" with the Waterbury, Conn., Choral Club, on Feb. 15.

## The MARAFIOTI Method of Voice Culture

is endorsed by such authorities as Caruso, Maurel, Calvé, Galli-Curci, Ruffo. Their written endorsements can be found in the free booklet on Natural Singing obtained from the secretary.

MISS B. FRIEDE  
The Wyoming

7th Ave. and 55th St., New York City  
Circle 3242

## ESTELLE LIEBLING

SOPRANO

Management: Daniel Mayer  
Aeolian Hall, New York  
Studio: 145 West 55 St., New York

## GEORGE S. McMANUS

PIANIST

Management: Daniel Mayer  
Aeolian Hall, New York  
Studio: 145 West 55 St., New York

## ALBERTO BIMBONI

Voice Teacher

Coach for Opera and Recitals  
2025 Broadway, New York City  
Telephone Columbus 6074

## Dr. Daniel Sullivan

Teacher of International Artists

Such as:

Alice Nielsen, Lydia Lipkovska and  
Georges Baklanoff  
132 West 74th Street, New York City  
Telephone: Columbus 8180

## PROF. M. V. DURMASHKIN

OPERATIC TENOR

Teacher of the Italian Method of Voice  
Culture, Coaching in All Operas and  
Song Recital, Solfeggio, Theory and  
Practical Training

Studio  
3810 Broadway, Corner 159 St., New York  
Telephone Wadsworth 7810

## SCHOEN-RENÉ

MASTER CLASSES IN NEW YORK TILL MAY 15

In Europe from June 1st till October 1st, 1923

"The Harding," 203-7 West 54th Street, New York

Telephone: Circle 2500

## KATHRYN PLATT GUNN CONCERT VIOLINIST

Address: 930 Lincoln Place, Brooklyn

Phone Lafayette 5472-W

P  
H  
O  
E  
B  
E

# CROSBY

**SOPRANO**  
Concert—Recital—Oratorio  
NOW BOOKING

Management: ANTONIA SAWYER, Aeolian Hall, New York City

## Every Vocal and Dramatic Requirement for the Singer The HERBERT WITHERSPOON STUDIOS

44 West 86th Street, New York City

Miss MINNIE LIPLICH, Secretary

Miss GRACE O'BRIEN, Assistant Secretary

Telephone Schuyler 5889



## Racial and National Features in Music

[Continued from page 5]

racially) originality, vigor and vitality come back to British music.

Arnold Bax's "November Woods," very well played by the Boston Symphony, is not so beautifully and decidedly Celtic in its spirit as his "Garden of Fand," and its mastery is of a somewhat external character. But we find here, too, the typical gentleness and tender sadness of Bax, with passion and temperament behind it, which being blended

create this peculiar and racial touch of Bax's music.

### Varia

News is coming from Paris about the growing penetration of American contemporary works. After the Paris École Normale de Musique, the Société Indépendante gave places to several works by Marion Bauer, Alex Steinert, Deems Taylor and Emerson Whithorne, played by E. Robert Schmitz. Thus American works are being performed in Europe in the way of regular and natural interchange among peoples; not because America is morally entitled to it, as the most hospitable country in the world, but because she is artistically entitled to it, being represented in world

musical activities by interesting and highly cultured creative personalities.

In his very artistic-looking *Aeolian Review*, Carlos Salzedo, the remarkable musician who revealed to us a great and unsuspected world of sonorities hidden in the harp, tries to persuade us that harp playing requires and admits conscious gestures, and that this visual addition to the listener's impressions is lawful esthetically. I do not share this opinion. As long as the music is not conceived in this way and was by no means intended to be visualized, the harpist, as well as the conductor or pianist, must not, as a physical body, be noticed more than necessary, must not try to hypnotize the listener by "conscious gestures." He has to get the listener's mind and soul through a purely musical medium.

It is noteworthy and significant that contemporaries get more and more access to remote musical centers of this country. Works by Mahler, Ernest Bloch, Sibelius and Honegger are appearing in the Detroit programs under Gabrilowitsch, in St. Louis under Rudolph Ganz, in San Francisco under Alfred Hertz, and in other cities. Nothing can resist historic necessity, be it even in music!

### JACKSON, MISS.

Jan. 27.—A new music club has been organized here under the name of the MacDowell Club. The prime object of this organization is the bringing of artists to Jackson for concerts. The second meeting was held on Wednesday morning at the studio of Emma Manning. Mrs. A. S. Yerger was in charge of the program. On the afternoon of the same day there was organized a Junior branch, with Mrs. Charles Heald as supervisor. The Jackson Symphony, which was organized last summer, has done excellent work during the winter. The conductor, Roger Philp, promises a concert early in February. This orchestra is composed of forty members. The Municipal Chorus and Male Chorus gave their concerts some weeks ago and were well received. These organizations are the outcome of a visit to Jackson last winter of Dema Harshbarger of Chicago, and their influence is apparent in developing an interest here in music generally.

MARY H. HEWES.

### NORWALK, CONN.

Jan. 27.—The Choral Art Society of Norwalk opened its second season with a performance of "Hiawatha" by Cole-ridge-Taylor, sung by sixty voices under the able leadership of Roy Williams Steele of New York. Assisting were James Price, tenor, and the Boston Festival Orchestral Club. Mr. Price, in songs by Courtney, Bainbridge Crist and Reddick, disclosed a well trained voice of excellent quality. The society gave carols by Dickinson and Gena Branscombe; Bach's "Break Forth, O Beauteous Light," and Fletcher's "Ring Out, Wild Bells." Its attack and tone were particularly praiseworthy. The Orchestral Club gave several concerted numbers.

J. W. COCHRAN.

### OIL CITY, PA.

Jan. 27.—The Schubert Club presented Mrs. A. B. Jobson, soprano; Mrs. J. H. Fouquet, pianist, and Homer Lane, tenor, in joint recital before a crowded audience in the club rooms in Carnegie Hall on Jan. 21. The vocal numbers were by Denza, La Forge, Rogers and Campbell-Tipton and the piano numbers by Sternberg, Grainger, Levitzki and Godard. Mildred Floyd was accompanist.

MARY WILSON FOUQUET.

### REX TILLSON

COACH ACCOMPANIST

675 Madison Avenue  
New York. Plaza 4426

### Conal O'C. Quirke

Teacher of Voice

54 West 82nd Street, New York  
Phone 5880 Schuyler

### ELSIE LYÓN

Contralto

LAMPERTI SCHOOL OF SINGING

Private and Class Instruction

Studio: 305 Carnegie Hall, New York  
Circle 1350

### EZIO

LABROMO

TENOR

Available for Concerts—Opera—Recitals  
Limited Number of Pupils Accepted  
Studio: 118 West 73d St., New York  
Columbus 9500

### STARK'S

AMERICAN OPERA COMPANY

Available for Benefits, Lyceum, Music  
Festivals, etc.

Openings for Good Talent.

Glenn Morris Stark, Studio 816,  
Director Carnegie Hall

### LOVETTE Welsh Teacher of International Reputation EVA WHITFORD LOVETTE

Art of Singing

A limited number of resident students accepted

2019 N. St., N.W., Washington, D. C.

### MARY URSULA DOYLE SOPRANO

Teacher of Voice and Piano

Studio: 834 Carnegie Hall, New York—Circle 1350

### CELEBRATED ALBERTO PIANO VIRTUOSO Teacher of Many Famous Pianists JONÁS

Address:  
21 W. 86th St.  
New York City  
Phone:  
Schuyler 10103

### ROBERT LOUIS ORGANIST—CONDUCTOR—PIANIST Now in New York Formerly Asst. Conductor to Willem Mengelberg and Organist Concertgebouw, Amsterdam, Holland. St. Bavo Cathedral, Haarlem, Holland. Available for Concerts, Recitals Limited number of pupils accepted. Studio: 351 W. 87th St., New York Phone Circle 1188

### EDOARDO PETRI VOCAL INSTRUCTOR

Studio: 1425 Broadway, New York  
Phone Pennsylvania 2628



"I WISH to express to you my pleasure and satisfaction at having one of your splendid instruments for my personal use.

"It is unexcelled in the beautiful quality of its tone."

*Paul Dehouse*

One of the leading tenors of the Metropolitan Opera Company.

Distinguished  
for Over  
Half a Century

**KRANICH & BACH**  
Ultra-Quality PIANOS  
and PLAYER PIANOS

REMARKABLE FOR THE SWEETNESS AND RESONANCE OF TONE—INSTRUMENTS RESPONDING TO EVERY DEMAND OF THE MUSIC-APPECIATIVE HOME, AS WELL AS THE HIGHEST ARTISTIC REQUIREMENTS OF THE MOST EXACTING PIANO VIRTUOSO.

Catalog and  
Prices on  
Request

**KRANICH & BACH**  
Established 1864  
235 East 23rd St.  
16 West 125th St.  
NEW YORK

## HAROLD LAND

BASS—BARITONE

## in the MESSIAH

Newburgh Daily News, New York, Jan. 22nd, 1923

Harold Land is one of the leading baritones of this country and Newburgh is most fortunate in securing him again. Mr. Land is an old friend of Dr. Lewis Hartsock and made his first appearance in Newburgh about two years ago when his wonderful voice won him many admirers. Mr. Land has range, color and unusual ring and resonance. Considered from the song recital standpoint the night was opulent in lessons for the student present. The voice was tremendous in range and quality.

Mr. Land can be secured direct from his residence, Green Gables, Yonkers, N. Y., or from his manager, Antonia Sawyer, Inc., Aeolian Hall, N. Y. C.



Singing Teacher of the Royal Musical Lyceum of Santa Cecilia of Rome (Italy), who was the only instructor of

## GIGLI

THE GREAT POPULAR TENOR OF THE METROPOLITAN OPERA HOUSE

has opened a Singing School for voice placement, artistic rôles, for solfeggio, piano and training of all the scores of the most famous operas.

Maestro Rosati will be assisted by

MAESTRO EMILIO A. ROXAS

Appointment by mail only.

Address Enrico Rosati, Studio 21 West 58th St., New York City.

Tel., Plaza 6680

MAESTRO  
ENRICO  
ROSATI



## Bostonians Hear "Tre Re" for First Time When Chicago Opera Pays Visit

[Continued from page 1]

Gordon's *Amneris* was a striking one. It has perceptibly improved over the version of three seasons ago. There was more flexibility and imagination in the dramatic conception and more subtlety of detail in the vocal. Charles Marshall's performance of *Radames* was likewise notable for its ringing, dramatic vocalization. Cesare Formichi gave a forceful performance of *Amonasro*. Edouard Cotreuil, as the *King*, and Virgilio Lazzari as *Ramfis*, sang their parts capably. Melvena Passmore was the *Priestess* and Lodovico Oliviero the *Messenger*. Giorgio Polacco gave a trenchant reading of the score. His conception was marked by flashing and striking contrasts and by climaxes of cumulative force.

### Mary Garden Sings "Tosca"

"Tosca" was the bill for Tuesday evening, with Mary Garden essaying the leading part. Her portrayal had distinct individuality, and, aside from an excess of suppliant crawlings in the Second Act, had moments of powerful dramatic effect. It was her first performance in Boston of this rôle, which does not bear comparison with her exquisite *Melisande* and incomparable *Thais*. Giulio Crimi as *Cavaradossi* revealed a beautiful, easy-flowing tenor voice and acted convincingly and with commendable restraint. Georges Baklanoff, remembered as of the old Boston Opera Company, gave a none too diabolic characterization of *Scarpia*, though vocally he was as pleasing as ever. Other parts were in capable hands—Désiré Defrère singing *Angelotti*; Vittorio Trevisan, the *Sacristan*; Lodovico Oliviero, *Spoleto*; Sallustio Civali, *Sciaronne*; Kathryn Browne, a *Shepherd*, and Milo Luka, a *Jailer*. Hector Panizza made his Boston debut as conductor and gave a vivid reading of the score.

Wednesday's matinée was given over to "Cavalleria Rusticana" and "Pagliacci." Rosa Raisa, who was to have sung *Santuzza*, was still indisposed, and again Claudia Muzio took her place. She not only gave a stirring performance of the part, but showed her versatility in characterization by a charming portrayal of *Nedda* in "Pagliacci." The other rôles in "Cavalleria" were effectively sung by Forrest Lamont, Anna Correnti, Désiré Defrère and Irene Pavloska. Charles Marshall gave a forceful performance of *Canio* in "Pagliacci," though it lacked at times the intensity that might have been achieved. Giacomo Rimini as *Tonio* sang and acted with appropriate gusto. Désiré Defrère was *Silvio*. Pietro Cimini conducted both works.

### "Rigoletto" Well Sung

In the evening, "Rigoletto" was presented. Florence Macbeth was a charming *Gilda*. Tito Schipa as the *Duke* disclosed a beautiful lyric tenor voice. Cesare Formichi added to his laurels with a striking performance of *Rigoletto*. Virgilio Lazzari as *Sparafucile*, Irene Pavloska as *Maddalena*, William Beck as *Count Monterone*, Anna Correnti as *Giovanna*, Milo Luka as *Count Ceprano*, Kathryn Browne as *Countess Ceprano*, Sallustia Civali as *Marullo*, and Lodovico Oliviero as *Borsa*, performed their respective rôles ably. Hazel Eden, well remembered in Boston for her performances as leading dramatic soprano with the Boston English Opera Company, was heard pleasantly in the part of the *Page*. Hector Panizza conducted.

Thursday evening brought the first Boston performance of "L'Amore dei Tre Re," with Mary Garden in the rôle

of *Fiora*. It was a memorable presentation, in which Mary Garden achieved heights of histrionic and vocal artistry comparable to her greatest stellar rôles. Virgilio Lazzari's *Archibaldo* was the finest piece of characterizing that he has so far accomplished. Georges Baklanoff was happily in the spirit of *Manfredo*. Giulio Crimi's beautiful tenor voice and vivid acting in the part of *Avito* intensified and supplemented Mary Garden's superb efforts. Smaller parts were carefully handled by Lodovico Oliviero, José Mojica, Kathryn Browne, Melvena Passmore, Maria Claessens and Anna Correnti. Giorgio Polacco gave a powerful reading of the opera.

On Friday evening Bostonians witnessed a performance of "Walküre," which had not been presented here for more than a decade. Cyrena van Gordon added to her artistic stature with a fine performance as *Brünnhilde*. Georges Baklanoff sang *Wotan* with dignity and impressiveness. Grace Holst, a newcomer to Boston, made an appealing *Sieglinde*, and Forrest Lamont gave an effective presentation of *Sigmund*. Maria Claessens lent distinction to her *Fricka*. The *Valkyrs* were sung with striking ensemble effect by Melvena Passmore, Irene Pavloska, Hazel Eden,

Maria Claessens, Ruth Lewis, Kathryn Browne, Esther Walker and Alice d'Hermanoy. Giorgio Polacco conducted with inspiring command.

The high standards of the week were sustained in the Saturday matinée performance of "Bohème." Edith Mason made a beautiful *Mimi* and sung her part admirably. Irene Pavloska was charming as *Musetta*. Angelo Minghetti was extremely effective as *Rudolfo*. Giacomo Rimini as *Marcella*, Edouard Cotreuil as *Colline*, and Désiré Defrère as *Schaunard* gave memorable portrayals of the three artists. Hector Panizza conducted.

The culminating performance of the week, that of "Trovatore" on Saturday evening, was likewise a memorable one. Rosa Raisa showed her rich, colorful voice to excellent advantage in a wistful portrayal of *Leonora*. Inez was charmingly sung by Hazel Eden. Louise Homer made her only appearance with the Chicagoans in the part of *Azucena* and endowed the rôle with superb acting and singing of a kind not soon forgotten. Giulio Crimi gave an excellent version of *Manrico*. Cesare Formichi, Virgilio Lazzari and José Mojica sang the other parts most acceptably and Giorgio Polacco conducted.

Praise should also be given to the efficient singing and stage presence of the admirable chorus in all of the operas presented in the week, to the flawless stage management, and to the delightful and effective ballet work.

HENRY LEVINE.

## HOLST'S "PLANETS" PLAYED IN BOSTON

### Symphony Gives British Work—Hofmann, Hutcheson and Münz in Recitals

By Henry Levine

BOSTON, Jan. 29.—At the Boston Symphony's thirteenth pair of concerts, on Friday afternoon, Jan. 26, and Saturday evening, Jan. 27, Mr. Monteux introduced for the first time in Boston Gustav Holst's "The Planets." In this ambitious work, Mr. Holst has achieved some colorful orchestral effects, with firm-fibered treatment of his instrumental choirs, rhythmic piquancy, harmonic inventiveness, and expressive melodic lines. The program concluded with an expressive performance of MacDowell's "Indian" Suite, the thematic material of which is based upon Indian melodies.

The People's Symphony gave its thirteenth concert of the season at the St. James Theater, on Sunday afternoon, Jan. 21. The program which Mr. Mollenhauer arranged began with Schubert's "Unfinished" Symphony and included Debussy's "L'Après Midi d'un Faune," Beethoven's Third "Leonore" Overture, and Komzak's waltz, "The Maids of Baden." The assisting artist was Maria Conde, soprano, who sang the "Charmant Oiseau" Aria from "Perle du Brésil," and as an encore Mozart's "Queen of Night" Aria. Mr. Di Modena played the flute obbligato.

Josef Hofmann gave his first concert of the season at Symphony Hall on Sunday afternoon, Jan. 21. His program consisted of Beethoven's "Hammerklavier" Sonata, a group of Chopin Études, his own Suite, "Mignonettes," and a prodigious Étude for the left hand alone, and Liszt's "Consolation" in D Flat and Spanish Rhapsody. The Chopin Études were performed with play of fancy and technical dash. Many Chopin encores were added to this group.

The Pierian Sodality, the Harvard University Orchestra, gave its annual Boston concert at the Copley Theater on Wednesday afternoon, Jan. 24. The program opened with "Fair Harvard," and continued with Boieldieu's Overture, "The Caliph of Bagdad," Luigini's Egyptian Ballet, a Romanza and Polka by Dvorak, and Gounod's Cortege from the "Queen of Sheba." Walter Piston,

'24, assistant in the Harvard Music Department, conducted the orchestra, and the young collegians gave a pleasing performance.

Mieczyslaw Münz, pianist, gave his first Boston recital at Jordan Hall on Wednesday evening, Jan. 24, playing a dignified program of works by Bach-Busoni, Brahms, Franck and Liszt. Mr. Münz's concert was one of the outstanding piano recitals of the season. It revealed a pianist of great technical attainments and dignified musicianship.

Guy Maier and Lee Pattison returned to their home town in a recital for two pianos at Jordan Hall on Thursday afternoon, Jan. 25. They played works by Mozart, Brahms, Raff, Weber-Godowsky, Rachmaninoff and Saint-Saëns. The paired pianists were as inimitable as ever in their unity of performance. Numerous encores were added to the program.

Ernest Hutcheson concluded his series of five programs of the great masters of piano music with a recital of representative works by Franz Liszt, at Jordan Hall, on Saturday afternoon, Jan. 27. Mr. Hutcheson brought to his performance the same scholarly exposition, clarity of technique and crispness of tone which characterized his presentation of the previous four programs.

### New Summer Courses in School Music for Cincinnati Conservatory

CINCINNATI, Jan. 20.—The Public School Music Department of the Cincinnati Conservatory has added several new subjects of study for the summer session of this year, emphasizing particularly practical training for music supervisors. A well-outlined course in material and methods for village and rural schools is an innovation in the summer program, sponsored by Mrs. Forrest G. Crowley of the Conservatory. A practice training course for teachers with daily demonstrations with classes of children, including those of the first six grades, will be added to the course of study. Additional teachers will assist in the work. The growth of school orchestras has brought about a demand for more instruction in the handling of orchestral instruments, and to meet this need the department will offer a course in class instrumental instruction.

NEW CANAAN, CONN.—Hilda Kathryn Schultz, contralto soloist of the Central Congregational Church, Brooklyn, sang at the afternoon tea of the New Canaan Women's Club. Her fine interpretations of songs by Saint-Saëns and Wolf so delighted her audience that they decided to have her return for another engagement. Edwin Hart of New York was the accompanist.

As a result of her successful recital in Philadelphia on Dec. 11, Helen Bock, young American pianist, was engaged for the Harrisburg May Festival. Miss Bock is appearing this season under the management of Annie Friedberg.

## CINCINNATI HEARS BELA BARTOK SUITE

### Reiner Gives Work Its First American Performance—Paderewski in Recital

By Philip Werthner

CINCINNATI, Jan. 27.—The Cincinnati Symphony, with William Bachaus as soloist playing the First Concerto of Liszt, gave its seventh concert before a crowded hall on Jan. 20. The orchestra played a novelty in the first Suite of Béla Bartok, which the program stated was played for the first time in America. Composed in 1905, the work impressed local audiences very favorably. The program also included the "Krazy Kat" Suite of Carpenter and the "Benvenuto Cellini" Overture of Berlioz.

Ignace Jan Paderewski was heard in recital before a sold-out auditorium in Music Hall on Jan. 24. The distinguished artist was impressively welcomed by the audience, which rose on his first entrance. He exhibited a familiar magic in his playing of Beethoven's "Appassionata" Sonata, a Schubert Impromptu, groups of numbers by Chopin and Liszt and the last-named composer's arrangement of the "Liebestod" from "Tristan und Isolde." Many encores, including the pianist's own Menuet, were added to the program.

Erika Morini impressed a local audience by exceptional playing in Bruch's Violin Concerto in G Minor and a number of smaller pieces on Jan. 18. Assisting in the program was the Musical Art Society, under the leadership of J. Fehring. This organization sang numbers including a choral work by Grieg, in which George J. Mulhauser, tenor, was the assisting artist.

The Cincinnati Conservatory Orchestra, with the Opera Club of the East High School community center, gave a concert under the leadership of Modest Alloo before a good-sized audience on Jan. 21. The orchestra, augmented by a number of men from the Symphony, played the "Pomp and Circumstance" Overture of Elgar and the "Egmont" Overture of Beethoven. Organ solos were well played by Louis Curtis. The "Christmas Oratorio" of Saint-Saëns was the closing number of the concert.

A trio composed of Romeo Gorno, piano; William Knox, violin, and Walter Heermann, cello, all members of the faculty of the College of Music, gave a delightful concert in the auditorium of the "Hoffman" School on Jan. 21. Elizabeth Cook, a member of the faculty of the Conservatory of Music, gave a return recital before the Women's Club of Wheeling, W. Va., on Jan. 5, playing numbers by Franck, Debussy, Ravel, Chopin and Liszt. Three Wheeling singers sang a number of her songs on the same program.

The Letz Quartet gave a fine program in the Odeon on Jan. 22. The program included a Mozart Quartet in C, two movements from Debussy's Quartet, Op. 10, and a new quartet by Fritz Kreisler. Two cello solos by Bach were played by Horace Britt.

Jeanne L'Hommiedew-Fish of Madison, Wis., a former resident of this city and a graduate of the College of Music, gave a vocal recital in the auditorium of the Cincinnati Business Women's Club on Jan. 25. Her program contained a number of Russian songs, well interpreted.

### PERSIS COX

Pianist

and

### ALBERT STOESSEL

Violinist

will play the new

Sonata in G major, for Violin and Piano, by Albert Stoessel, in

Jordan Hall, Boston, Monday Evening, February 12, 1923, at 8.15

Miss Cox will play the following solos:

BACH—Prelude, Sarabande, two Gavottes and Gigue.

MOZART—Sonata in A major

SCHUBERT—LISZT—

"Farewell"

"Hark! Hark! The Lark!"

LISZT—Concert Etude:

"Forest Murmurs"

Four Folk-songs, arranged by Joseph

Hofmann, Helen Hopekirk, Alfred

Pochon and Selim Palmgren

BALFOUR-GARDINER—Noel

ARNOLD BAX—Burlesque

Management:

ANITA DAVIS-CHASE

230 Boylston Street, Boston

**HENRY LEVINE**  
PIANIST—ACCOMPANIST—COACH  
Steinert Hall, Boston

**STEPHEN TOWNSEND** Teacher of Singing  
Boston, 6 Newbury St., Friday—Saturday—Monday  
New York, 125 E. 37th St. (Vanderbilt Studios), Tuesday—Wednesday—Thursday

**THE HUBBARD STUDIOS OF VOCAL INSTRUCTION**  
ARTHUR J. HUBBARD VINCENT V. HUBBARD  
Boston: Symphony Chambers New York (Mr. Vincent V. Hubbard on Mondays): 897-808 Carnegie Hall

**HARRIOT EUDORA BARROWS**  
TEACHER OF SINGING TRINITY COURT, BOSTON



## MIROVITCH HEADS PORTLAND EVENTS

Clubs and Local Artists Give  
Programs and Lectures—  
New Band Organized

By Irene Campbell

PORTLAND, ORE., Jan. 27.—Alfred Mirovitch, pianist, appearing in the Elwyn Artist Series, made his Portland debut in recital at the Municipal Auditorium on Jan. 8 before a large audience. His program was a familiar one and proved especially instructive to the large number of students in the audience. The Bach-Tausig Toccata and Fugue in D Minor and Schumann's "Papillons," which followed, showed

brilliant technique and musical understanding. A Chopin group comprised a Ballade, Nocturne, Waltz and Polonaise, followed by the Sonata in B Flat Minor. A modern group included Rachmaninoff's Prelude in G Minor and Albeniz's Seguidilla. A Minuet, Op. 10, by Mirovitch himself, had to be repeated. The Schubert-Liszt "Hark, Hark, the Lark," and Liszt's Rhapsody, No. 11, completed the program.

Mrs. Lillian Jeffreys Petri, Oregon president of the Federation of Music Clubs, had charge of a program for the meeting of the Monday Musical Club, held at the Women's Club building on Jan. 5. The numbers were given by Mrs. Frieda Lagrange Goldstein, dramatic soprano; Mae Herbens, pianist, and Ned Hockinson, tenor. The Liszt Concerto, No. 2, was played by Miss Herbens, with Mrs. Petri assisting at the second piano. Mrs. Petri also played the accompaniments for the solos.

The Tuesday Club met on Jan. 2 at the home of its president, Mrs. Harry E. Chipman and heard a lecture-recital on "Representative Composers of America" by Mrs. Fred L. Olson, assisted by Nellie Leona Foy, pianist.

The Portland Light Opera Company has been turned over to George Nathauson on account of the illness of Mr. De la Parelle. Rehearsals have been resumed and the company is preparing to present "The Chimes of Normandy" at the Municipal Auditorium early in March.

Mendelssohn's Sixth Sonata was the principal number played by Lucien E. Becker at his January lecture-organ recital on the Olds Memorial organ at

Reed College. A group of modern numbers, including two by Theodore Dubois, "Fiat Lux" and "In Paradisum"; "Evening Rest," by Alfred Hollins; "Idylle," by Charles Quef, and "March for a Church Festival," by W. T. Best.

Manfredo Chiafarrelli, who conducted the Ellery Band at the St. Louis Exposition, is making his home in Portland and has organized a concert band which will make its debut at the Municipal Auditorium on Jan. 28. Mr. Chiafarrelli has enlisted forty-five of Portland's best instrumentalists.

A feature of the recent presentation of the play, "Abraham and Isaac," by a local company was an interesting piece of music written for it by Dent Mowrey, called "The Monk's Chorus," for a double quartet of male voices. It was well sung by J. Ross Fargo, H. G. Anderson, A. E. Davidson, P. J. Chapman, Ernest Morgan, G. H. Cramer, A. K. Houghton and N. B. Stone.

### JOHNSTOWN, PA.

Jan. 29.—Geraldine Farrar and assisting artists gave a concert in the Cambria Theater recently before a large audience. Numerous encores were added to an excellent program. F. Reed Capouhilliez, basso-contante, gave two recitals in the High School Auditorium under local auspices. The singer created a favorable impression. The Germania Quartet Club, under its new leader, Hans Rhoemer, also utilized the High School Auditorium for its first concert of the season. Solos by Helen Bralley Cavanaugh, soprano, and Mary Louise Rabb, violinist, were features of the program. GORDON BALCH NEVIN.

### HERRIN, ILL.

Jan. 27.—The Herrin Community Orchestra, with Naomi Dangerfield, pianist, as soloist, gave an interesting concert in the High School gymnasium on the afternoon of Jan. 14. The program included Beethoven's First Symphony and numbers by Halvorsen, Grieg and Tchaikovsky. Miss Dangerfield created an excellent impression in Sinding's "Rustle of Spring" and Grieg's "Papillon." Mrs. Irma Wilkinson-Cooke, violinist and teacher, is in Kansas City continuing her studies under Francois Boucher at the Kansas City Conservatory.

FREDERICK A. COOKE.

### MASON CITY, IOWA

Jan. 27.—Mrs. Grace Eager, who has been City Music Supervisor in the grade schools for the past four years, resigned on Jan. 1, and will be married in the near future to Royal Hunter of Sioux City. Her position has been taken by Elizabeth Whittlesey, formerly supervisor at Lincoln Grammar School, who, in turn, has been superseded by Ellen Smith of Minneapolis.

HELENE HEALY.

## SEATTLE ACCLAIMS LOCAL ORCHESTRA

Moiseiwitsch Soloist with Civic  
Organization—Club Con-  
certs Popular

By David Sheetz Craig

SEATTLE, WASH., Jan. 27.—The second concert of the season by the Seattle Civic Symphony, Mme. Davenport Engberg, conductor, at the Metropolitan Theater on Jan. 14, found this organization with a closer knit ensemble than at any previous performance. The orchestral numbers included the Overture to Wagner's "Rienzi," Beethoven's Symphony No. 6 and the Delibes Suite from "La Source." Liszt's Concerto in E Flat was played by Benno Moiseiwitsch, pianist, who was the assisting artist. Mr. Moiseiwitsch also played a group of piano solos with inimitable finesse.

The Spargur String Quartet introduced Kreisler's Quartet in A Minor, on Jan. 10, at the third of a series of matinee musicales given under the auspices of the Seattle Musical Art Society. This number and Schumann's Quintet E Flat, Op. 44, with Cecile Baron at the piano, made up a most interesting program.

Alfred Mirovitch, pianist, was the third attraction in the series of concerts sponsored by the Men's Club of Plymouth Church, being well received.

The Seattle Music Study Club met on Jan. 9 at the home of Mrs. W. H. Ogle. The program was given by Elinor Rockwell Fitz, Mrs. F. S. Burbank, Ruth Prior, Grace Jobson, Mrs. H. C. Simpkin, Mrs. F. H. T. Anderson, Mrs. W. H. Brownfield and Mrs. F. A. Reid.

The members of La Bohème Music Club gave a program of Italian music on Jan. 12 at the home of Margaret Search. Those taking part were Mrs. Guy Wren, Mrs. Albert Parks, Eleanor Hilton, Mrs. E. C. Walling and Mrs. Homer Stevenson.

The Thursday Musical Club gave a luncheon on Jan. 11 at the home of Mrs. M. A. Johnson and later heard a program composed of works of Schubert and Schumann, presented by Mrs. Elmer C. Green, Mrs. F. W. Goodhue, Mrs. R. A. Nichols, Louise Hilver, Mrs. E. P. Jarvis and Mrs. George Arlund.

Dai Steele Ross, mezzo-soprano, gave a program of sacred music Jan. 15 at the Women's University Club, assisted by Arville Belstad at the piano and Hellier Collens, violinist.

Anne Roselle, soprano, who gave a successful recital in Chicago recently, has been engaged to appear as soloist with the Boston Symphony Ensemble in a concert to be given under the auspices of the Boston Athletic Association on Feb. 11.

MME. MINNA  
**KAUFMANN**

Voice Teacher and Coach

INSTRUCTION  
LEHMANN METHOD

Address J. CARTALL, Sec.,  
601-602 Carnegie Hall  
New York



**ALBERT E. RUFF**

Voice Specialist

on tour  
with **GERALDINE FARRAR CO.**  
Season 1922-1923

CARNEGIE HALL, NEW YORK CITY

MISS

**ELIZABETH QUAILE**

Studio:  
225 West End Ave.  
New York City

Assistant to

**Harold Bauer**

**JOHN CHARLES THOMAS**

Knabe Piano Used

American Baritone  
Concerts—Recitals—  
Oratorio  
Entire Season 1922-1923  
Management:  
R. E. Johnston, 1481  
Broadway, New York.



Take Away Diction, Enunciation, Interpretation, Personality, Tone Quality, Perfect Technique and Emotional Fire and You No Longer Have an Ideal Recital Artist.

**CAMERON McLEAN, Scottish Baritone**

has all seven of these desirable qualities; therefore his phenomenal success.

Management W. H. C. Burnett 626 Ford Bldg. Detroit, Mich.

**CARUSO'S** Endorsement of  
Chev. F. F. CORRADETTI

"Dear Mr. Corradetti: I have heard your pupils, Carmen Garcia-Cornejo and David Silva, and am pleased to state that their tone production and style are according to the best Italian 'Bel Canto' traditions. Their breath control is that of almost matured artists. I wish to congratulate you upon your success as a vocal teacher. Very truly yours, ENRICO CARUSO."

REGULAR SEASON NOW OPEN Special Appointment by Telephone  
Studio: 314 West 72d St., New York. Columbus 6852-6941

Victor **GOLIBART**

AMERICAN TENOR  
The L. D. Bogue Concert  
Management  
130 West 42nd Street, New York

**FEIBISH** **HEIMEL**

PIANIST-COMPOSER-PEDAGOGUE  
Studios: 151 Second Avenue, New York

VIOLINIST-PEDAGOGUE  
Phone Dry Dock 4070

**Vocal Art-Science Studio** 125 E. 37th St., New York  
N. E. Cor. Lexington Ave.  
MAUDE DOUGLAS TWEEDY  
ANITA MASON WOOLSON  
Endorsed by Dr. Frank E. Miller, Founder of Vocal Art-Science Phone Murray H41 991

**TORRIANI**

VOICE PRODUCTION AND DICTION  
Elimination of Muscular Interference  
INVESTIGATE!

Studios: 801-2 Carnegie Hall, New York Circle 1350

**INSTITUTE OF MUSICAL ART** OF THE CITY OF  
FRANK DAMROSCH, DIRECTOR 120 CLAREMONT AVENUE  
NEW YORK

LOUIS

**CHARTIER**

**BARITONE**

Available Season 1923-1924

**NEW YORK RECITAL**

Aeolian Hall, April 2, 1923

Under Concert Direction

Wolfsohn Musical Bureau, Fisk Bldg., New York City



MAX

**OLANOFF**  
VIOLINIST

"Pupil of Auer displays sound musicianship.—Large, colorful tone.—Solid technic.—Style.—Taste.—Understanding.—Repose.—Excellent musical feeling."—New York Press.—Aeolian Hall Recital, Dec. 4, 1922.

"Excellent  
soloist and  
teacher."

Prof. Leopold Auer

Available for Engagements  
Pupils Accepted

Representative, Franklin Ford, 1457 Broadway,  
N. Y. City. Phone Bryant 8208.

Second Recital, Aeolian Hall, Thursday Eve., Feb. 8.

**KANSAS CITY  
CONSERVATORY OF MUSIC**

OWNED BY KANSAS CITY, MISSOURI

ARNOLD VOLPE  
Musical Director

JOHN A. COWAN  
President and Founder

SEND FOR CATALOGUE

**W. Henri ZAY**

**HIGHER TECHNIQUE OF SINGING**

Author of "Practical Psychology of Voice" (Schirmer)  
Pronounced by Teachers as the Best Book on Voice  
50 W. 67th St. Phone, Columbus 1405



## ANENT HIS LAST NEW YORK RECITAL

**O** "Played with his usual dignity, sincerity and fine musicianship and won warm applause."—*Herald, November 7th.*

**L** "Acquitted himself well in the new order of music, which his large audience cordially followed to the close."—*Times, November 7th.*

**I** "Played with an artistic seriousness and understanding and a technical skill that were most agreeable."—*Globe, November 7th.*

**V** "Plays with the authority of a well-schooled musician and has a fine comprehension of musical values."—*Evening Telegram, November 7th.*

**E** "This American artist continues to exhilarate his admirers and add new conquests with each concert."—*Evening Mail, November 7th.*

**R** "A familiarity of the Denton gifts and methods increases the regard for his contributions to the local recital calendar."—*American, November 7th.*

**D** "An annual claimant for recital honors and may invariably be counted upon for intelligent praiseworthy playing."—*Evening World, November 7th.*

**E** "A very interesting player, displaying always a fine sense of rhythm, a wide range of dynamics, good tone and a keen sense of dramatic values."—*World, November 7th.*

**N** "Merits commendation for his elastic vigor and for his final choice of Griffes's 'White Peacock' and Enesco's 'Bourrée' as a climax to the evening's fare."—*Sun, November 7th.*

**T** "The big audience that greeted him last night was an evidence of the high esteem in which the Denton recitals are held in this great metropolis."—*Brooklyn Standard Union, November 7th.*

Management:

**LOUDON CHARLTON**  
CARNEGIE HALL NEW YORK  
Stieff Piano

## NEW ORLEANS PAPER SPONSORS CONCERTS

### "Times-Picayune" Aids Symphony and Choral Series— Native Works Heard

By Helen Pitkin Schertz

NEW ORLEANS, LA., Jan. 27.—A plan for a series of three symphony and choral concerts has been evolved by the *Times-Picayune*, in cooperation with the Werlein Music Company and the New Orleans Conservatory. Each subscription of \$3 for the series, to be given in the Athenæum, will include a "complimentary" ticket. The first of the series was given on Jan. 25, with Genevieve Pito, pianist, and Theodore Roehl, bass, as assistant artists.

Works by local musicians were presented at the Polyhymnia Circle's monthly meeting on Jan. 15. An interesting setting for piano of Oscar Wilde's "Nightingale and the Rose" by R. Emmet Kennedy was applauded. Harry Brunswick's "Beloved" was sung by Mrs. John Morris Gehl, soprano. A "Hymn to the Madonna" was sung by Mary Bays, soprano, and the Polyhymnia Chorus. Joseph Delery, baritone, was heard as soloist in a chorus from "Tannhäuser." Eugénie Wehrman-Schaffner played "Trois Valses Romantiques," by Chabrier; Harby Kreeger gave violin numbers and Annabelle Burke was heard, with Mary V. Malony as accompanist.

The third of a series of Friday morning musicales was given by the Rene Salomon Ensemble, consisting of Mme. Wehrman-Schaffner, piano; Carl Launderer, violin, and Louis Faget, cello, at the Grunewald Hotel on Jan. 19.

Mme. Wehrman-Schaffner was heard in a program given in conjunction with the Ampico reproducing piano on Jan. 18.

The first community singing program of the year was recently given in the West Monroe School, under the leadership of Guy F. Stubbs and others.

### WHEELING HAILS CHALIAPIN

Russian Singer Heard in Fine Program—  
Elizabeth Cook Plays

WHEELING, W. VA., Jan. 27.—Feodor Chaliapin gave a recital in the Court Theater on Jan. 4 to one of the largest audiences ever assembled for such an event in this city. The concert was under the management of the University Club, J. Harold Brennan, director. The great Russian made a profound impression. The program opened with an air from Rachmaninoff's "Aleko," followed by Rimsky-Korsakoff's "The Prophet" and a number by Glinka. Schumann's "Two Grenadiers" and songs by Beethoven and Grieg followed as encores. The second group consisted of the "Catalog Song" from Mozart's "Don Juan," "The King Went Forth to War" by Koenenman, the "Song of the Volga Boatmen" and Mousorgsky's "Song of the Flea." Mr. Chaliapin stamped his personality on every number of the program. Max Rabinowitch, pianist, assisted, playing two solos and admirable accompaniments. Mr. Levenne, cellist, played Chopin's E Flat Nocturne, "Song of India" by Rimsky-Korsakoff and, as an encore, Dvorak's "Humoresque." His playing is immature and he was not happy in his choice of selections.

Elizabeth Cook, a former Wheeling girl, now a member of the faculty of the Cincinnati Conservatory, gave a recital in the Elks' Club on Friday afternoon, Jan. 5, under the auspices of the music department of the Women's Club, Caroline Brandfass, chairman. Miss Cook played the Prelude, Chorale and Fugue by César Franck, two Chopin numbers and compositions by Debussy, Ravel and Liszt. Dora Neisinger-Bard, contralto; Mrs. Edward Stifel, soprano, and Mrs. Flora Williams, soprano, sang groups of songs by Miss Cook, who accompanied. The numbers showed marked originality. The group of songs set to Stevenson's "Child's Garden of Verses" was especially well received by an audience that filled the auditorium to capacity.

EDWIN M. STECKEL.

CHARLESTON, S. C.

Jan. 27.—Rachmaninoff gave a recital before a large and highly enthusiastic audience on Jan. 14, under auspices of

the Charleston Musical Society. His big, virile tone, massive effects, impeccable technique and wonderful dynamics made his playing of high interest. Chopin's Sonata in B Flat Minor was the big number of the program, and the Funeral March especially, was played in a masterly way. He contributed two of his own pieces to the program, the well known Prelude in C Sharp Minor, and a Serenade. A Chopin group consisting of the Fantasie, a Nocturne, a Valse and the Sonata comprised the first half of the program. "La Campanella" by Liszt made a brilliant conclusion.

V. G. TUPPER.

### Mrs. J. Addison Porter Lectures at Hampton Institute

HAMPTON, VA., Jan. 27.—Mrs. J. Addison Porter, a former member of the staff of the New England Conservatory of Music, spoke recently on "Parallelisms in Poetry and Music" in Ogden Hall, Hampton Institute. Mrs. Porter recited Masfield's "Sea Fever" and played McDowell's "Sea Song"; "Home Thoughts from Abroad" by Robert Browning and Chopin's Prelude in F; "Dawn in the Desert" by Clinton Scollard and "Dago-

bah" by Cyril Scott. "The Ladies of St. James's" by Austin Dobson was illustrated by two pieces, Joseffy's arrangement of Boccherini's Minuet and Percy Grainger's "Country Gardens." A poem by Drummond descriptive of outdoor life in the Canadian woods was appropriately illustrated by two French-Canadian folk-songs.

EVERGREEN, ALA.

Jan. 27.—The Glee Club of the University of Alabama was heard under the auspices of the Civics Club at the County Court House Auditorium. The organization, under the leadership of Tom Garner, gave an interesting program of choruses, solos and special numbers. A holiday program was given at the Baptist Church under the leadership of Mrs. W. G. Hairston, choir director, by Mrs. Jeff Millsap, organist, and a quartet consisting of Mrs. W. Hairston, soprano; Grace Stewart, contralto; the Rev. G. D. Dickinson, tenor, and Andrew Riley, bass.

Lucy Gates, coloratura soprano, opened the new Avalon Theater in Grand Junction, Colo., in a recital on the evening of Jan. 6. Miss Gates also opened a new theater in Provo, Utah, recently.

## WEAVER PIANOS

**F**ROM out its soul of perfect mechanism and in a voice of unsurpassed tonal harmony the Weaver lends new melody to the old songs.

For over half a century it has been the privilege of the House of Weaver to build instruments to meet the most exacting and critical demands of professional musicians and music lovers from all over the world. There is not a civilized country on earth where the harmonious voice of the Weaver is not heard.

The makers of Weaver Pianos are craftsmen who are masters in pianoforte making. They have spent their lives accomplishing the Weaver perfection. Their very existence is bound up in Weaver traditions. This pride-in-work, plus the best materials money can buy, is what has enabled the Weaver to hold, for so many years, its enviable position as a work of art.

Catalogue on request

**WEAVER PIANO COMPANY, Inc.**

Factory and General Offices: York, Pa.

Weaver, York and Livingston Pianos and Player Pianos

### R. S. STOUGHTON'S Best Work Is in His NEW SACRED CANTATA

Not only is the music exceedingly effective, both in the solo and concerted parts, but the Organ part is very effective also.

This work will make a strong appeal to choirmasters.

## Just Published The WOMAN of SYCHAR

Price 75 cents

WHITE-SMITH MUSIC PUBLISHING CO. BOSTON, NEW YORK, CHICAGO



## DETROIT ACCLAIMS ART OF CHALIAPIN

Symphony Ends Educational  
Series—Eva Gauthier  
Sings

By Mabel McDonough Furney

DETROIT, Jan. 27.—Feodor Chaliapin gave a memorable recital, displaying superb artistry despite the fact that he was suffering from a cold, in Orchestra Hall on Jan. 19. Among his numbers, "When the King Went Forth to War" and the "Volga Boat Song" were especially impressive. The assisting artists were Nicholas Levenne, 'cellist, and Max Rabinowitch, pianist and accompanist.

The last of a series of lecture-concerts by Charles Frederic Morse and the Detroit Symphony under Victor Kolar was given on Saturday morning, Jan. 20. "Absolute and Descriptive Music" was discussed by Mr. Morse, and the orchestra played Schubert's "Unfinished" Symphony; Schumann's Symphony in E Flat and two movements of Rimsky-Korsakoff's "Schéhérazade" Suite as illustrations. The large audience included many young people, as well as adults, who expressed their satisfaction with this fine series by recalling lecturer and conductor to the stage.

Two soloists were heard at the afternoon program of the Symphony, conducted by Mr. Kolar, on Jan. 21. Erhard Heyde, violinist, a recent acquisition to the orchestra, disclosed a pleasing tone in the Mendelssohn Concerto. Djina Ostrowska, harpist, also a member of the organization, played skilfully a "Poème" by Grandjanny. The orchestra gave acceptable performances of MacDowell's "Indian" Suite; a movement of Tchaikovsky's "Pathétique" Symphony, and a waltz by Johann Strauss.

Eva Gauthier, soprano, was presented in the first of a series of Twilight Musicales, sponsored by the College Club, at the Hotel Statler on the afternoon of Jan. 21. Her most successful program included a group of American numbers, with two songs by Charles T. Griffes; Beethoven's "Erlkönig" and Old Spanish folk-songs. Frederic Persson was a fine accompanist.

### Dupré to Return for Tour in Fall

Marcel Dupré, who will have given ninety-two organ recitals in the United States and Canada previous to his departure for France on May 20, will return to America next season for a second trans-continental tour. In February, Mr. Dupré will be heard in Philadelphia, Harrisburg, Uniontown, Memphis, Louisville, Birmingham, Shreveport, New Orleans, Baltimore, Norfolk, Washington, Pittsburgh and New York.

### Jeritza Visits Waifs in Hospital

Marie Jeritza, who sang the title rôle in the performance of Massenet's "Thais" given at the Metropolitan Opera House for the benefit of the New York Nursery and Child's Hospital, visited the hospital the day before the opera was given in order to make the acquaintance of the children who were to benefit through her singing.

### Saenger Pupil in "Blossom Time"

Trina Varela, Spanish soprano, a pupil of Oscar Saenger, essayed the leading rôle in "Blossom Time" in a performance in Elmira, N. Y., recently, and had a cordial reception from the audience and the critics.

### Karolyn Bassett Sings in Briarcliff

Karolyn Wells Bassett, soprano, appeared in concert at Beechwood Playhouse, Briarcliff, N. Y., on Jan. 26, assisted by Arthur Wilde, 'cellist. Miss Bassett delighted the audience with a group of her own songs, among which

were "The Whip-poor-will," "Yellow Butterfly" and "Passion Flowers," the last of which had to be repeated. She displayed the fine quality of her voice in the "Bell Song," from "Lakmé" and "Caro Nome," and was obliged to add four extra numbers. Mr. Wilde played works by Mozart and Saint-Saëns and gave, with Miss Bassett, the Bach-Gounod "Ave Maria" and Gounod's Serenade. Dan Dickinson furnished the accompaniments.

### NASHVILLE FORCES ACTIVE

Sir Paul Dukes Lectures on Russian Music—Negro Violinist Heard

NASHVILLE, TENN., Jan. 27.—Ottokar Cadek, first violinist of the New York String Quartet, was the soloist at the third concert of the season given by the Nashville Symphony at Ryman Auditorium. The audience was the largest of the season.

The Symphony gave a concert at Fisk University recently. There was a large and appreciative audience and efforts are being made to increase the number of concerts given at the University each season.

Mrs. L. C. Naff, manager of Ryman Auditorium, presented the Victor Quartet on Jan. 9.

Sir Paul Dukes gave a most entertaining and informative lecture on "Russian Music, Before and After the Revolution," at Centennial Club on Jan. 10. Mrs. Robert Caldwell, chairman of the music department, is arranging for a number of programs for the members of the club.

Clarence Cameron White, the Negro violinist, appeared at Fisk University on Jan. 12. He gave a good program and was well received. Mrs. White was at the piano.

Sydney Thompson sang a ballad program at Centennial Club on Jan. 15. She was presented by the club and was heard by an audience that filled the auditorium. The ballads were English, Scotch, French and Moorish and were given in costume. Numbers appropriate to the character of the program were given by a quartet composed of F. Arthur Henkel, piano; Pierre Briquet, 'cello, and Browne Martin and Morgan Sansom, violins. MRS. J. A. WANDS.



Mme. CAHIER'S  
First New  
York Recital  
Will Be  
Given in  
Town Hall  
Monday  
Afternoon  
Feb. 5

## MME. CHARLES CAHIER

Contralto

Uses and Endorses

*The Baldwin Piano*

EXCLUSIVELY

New York City.

Jan. 15, 1923.

The Baldwin Piano takes its place today in the first rank of master-pianos through its sterling qualities, beauty of tone, sonority, power and a melodious singing quality that harmonizes perfectly with the voice.

I am happy to know that the Baldwin is to be my comrade on all my tours.

(signed) Mme. CHARLES CAHIER.

*The Baldwin Piano Company*

CINCINNATI CHICAGO ST. LOUIS NEW YORK  
LOUISVILLE INDIANAPOLIS DENVER DALLAS SAN FRANCISCO

# THE NORFLEET TRIO

New York Press Comments  
Aeolian Hall, January 22nd

"THE NORFLEET TRIO IS GREAT"

The Norfleet Trio—Catharine, Helen and their brother, Leeper—gave their recital at Aeolian Hall yesterday afternoon to a fine audience that was amply rewarded, and, I think, surprised by the surpassing excellence of this youthful family of highly gifted and splendidly trained artists. Trios come and go, and their pretensions as well as their performances are seldom deserving of all the newspaper space they get. But here is the Norfleet Trio, modest in its printed promises, and therefore all the more happily surprising in the delivery of a recital which has not been surpassed this season in the unison, musicianship and beauty which distinguished yesterday's performance.

The mutuality of understanding, the sympathy of tonal co-operation and the individual skill of the Norfleets come very near deserving the praiseful designation of "the three-in-one" of chamber music playing, and it is gratifying to be able to report that the keenly attentive audience which heard them yesterday was thoroughly aware of the very superior performance. Miss Catharine Norfleet, violin, and Leeper Norfleet, violoncello, displayed the finest artistry in both the Smetana Trio (G minor) and the lovely "Neue Ausgabe" Trio in B major by Brahms, which constituted the all too brief program. Miss Helen Norfleet, piano, showed thorough mastery of the meanings of her music as well as of her instrument, and the result was as well-balanced, as facile and as impressive a trio recital as has been heard here this season.—John H. Raftery, "Morning Telegraph."

An abundance of color.—"Times."

The Norfleet Trio has acquired an ensemble as unified in spirit as in technical accomplishments. \*\*\* Evident seriousness in preparation and mutual sympathy of purpose fused the three into an unusually well-disciplined body.—"The Sun."

The group played with a commendable sincerity and smoothness of ensemble.—Deems Taylor in "The World."

There was an agreeable freshness and energy in the performance of the three young artists, \*\*\* with plenty of spirit and no lack of expression.—"Tribune."

The ensemble work of these artists is noticeably cohesive and harmonious.—Frank H. Warren, "Evening World."

\*\*\* Brought to their work much musical intelligence and sympathy.—W. J. Henderson, "Herald."

Highest individual honors rested over the head of the pianist.—Katherine Spaeth, "Evening Mail."

The 'cellist seemed perhaps the ablest of the three.—"The Sun."

The dominant spirit seemed to be the violinist whose tone in calmer moments flowed out clearly and strongly.—"Tribune."

Address: NORFLEET TRIO MANAGEMENT

200 Claremont Ave., New York

## G. M. CURCI

(Graduate of Royal Academy, Santa Cecilia, Rome)

Vocal Teacher and Coach

(Special Rates to Teachers)

Address Secretary, Studio:

25 West 86th St., New York

Phone 8107 Schuyler

Consultation by Appointment



# Piano Notables Throng Recital Auditoriums in New York

**Keyboard Artists More Numerous Than All Others—Maria Carreras Makes Début—Novaes Returns—Schelling Begins Series with Orchestra—Enesco in Rôle of Violinist**

PIANISTS outnumbered all other recitalists in New York last week and crowded upon each other's heels in the concert auditoriums. A newcomer, Maria Carreras, attracted attention in her introductory recital. Guiomar Novaes, returning after an absence of two seasons, supplied one of the salient programs of the season. Ernest Schelling began a series of concerts with orchestra in which he plans to present the chief piano concertos. Mischa Levitzki gave his second recital of the season in the Metropolitan. E. Robert Schmitz played an unusual program, including numbers by Darius Milhaud, of the French Six, who was present. Guy Maier and Lee Pattison united their gifts in one of their notable two-piano programs. Katherine Bacon and Ruth Klug were still other keyboard recitalists in the field.

Georges Enesco, making his first appearance in New York as a violinist; J. Gegna and Michael Anselmo were artists of the bow heard in recital. Pablo Casals, 'cellist, joined with his wife, Susan Metcalfe Casals, soprano, in a joint program. Other singers of the week were Lucilla de Vescovi and Cantor Giblichmann, the latter heard for the first time in a New York recital. Sigrid Onegin sang at a benefit concert, assisted by Herman Wassermann, pianist.

Chamber music devotees were supplied their weekly pabulum by the New York Trio and the Norfleet Trio. Votaries of the choral music had for their delectation a program by the St. Cecilia Club, directed by Victor Harris.

## Georges Enesco, Jan. 22

Something of a readjustment of the point of view was required of those who attended the first New York violin recital of Georges Enesco on Monday evening, in the Town Hall. The Roumanian, already favorably known to New York audiences as composer and conductor, presented a program which stressed sobriety and musicianship rather than the glitter of technical virtuosity or the heat of an intensified emotional utterance like that of the younger Slavs. There were slips and impurities of intonation that provoked wonder, but frequent roughness was attended by an impressive sincerity and a grasp of material which were not to be denied because of blemishes and a lack of finesse. Style, as violin style goes, was lacking in the Roumanian's interpretations; but style, as style was related to the character of the composition presented, was perhaps his sturdiest asset. A very considerable, if not inerrable, technique enabled the violinist to obtain the wide variety of effects necessary to his readings. His tone was of a wide range of dynamics, with a whisper-like pianissimo, but was neither very beautiful nor the contrary. Those elements which ordinarily are the criteria of good violin-playing assumed a place secondary to others which pertained almost exclusively to musicianship and interpretation.

The violinist's approach to Bach was that of reverence and utter seriousness. The lively Gigue of the Partita in D Minor was as soberly performed as was the Sarabande. The ineluctable Chaconne shared with the Allemande and the Courante a vigorous and finely-proportioned performance, but one that was not free of blotches. Inclusion in the program of the Partita entire, instead of merely the Chaconne, reflected in itself an attitude toward this music somewhat different from that of the usual recitalist.

Mr. Enesco began his program with Leclair's eighteenth century Sonata in G, and subsequently played, besides the

Bach work, Saint-Saëns' "Havanaise," Novacek's "Moto Perpetuo," and arrangements by Kreisler of Couperin's "La Precieuse" and Pugnani's "Tempo di Minuetto." The absence of any composition of his own, although other violinists have not neglected Mr. Enesco's works for the instrument, was occasion for mild surprise. Sandor Vas played excellent accompaniments. The audience was not a large one, but there were bouquets as well as applause for the violinist. The Roumanian and American colors were made use of in a demonstration after the "Havanaise."

O. T.

## Maria Carreras, Jan. 22

A pianist new to this country but of extended experience in the concert world of Europe and also South America, where she has been playing for the last three years, made her first appearance on Monday afternoon of last week, when Maria Carreras gave a recital in the Town Hall. Despite her name of obviously Hispanic origin, Mme. Carreras is of Italian nationality, and she is said to have studied fifteen years with the late Giovanni Sgambati, one of the last Liszt pupils.

The outstanding virtues of the newcomer's art were disclosed at once in the opening group in the lightness and delicacy with which the Scarlatti Pastorale was played, in the fleetness of finger shown in the Graun Gigue in B Flat Minor, and in the authority of style and the tonal sonorities she brought to a piano transcription by Michael von Zadora of a Vivaldi Concerto in D Minor, as arranged for organ by Johann Sebastian Bach, not his son, Wilhelm Friedmann, as the program indicated. In the Liszt group that followed, the compositions inspired by Petrarch's Sonnets 104 and 123 were both interpreted with musical feeling, while in the so-called "Dante" Sonata the crashing chords and octaves in which this bombastic work abounds were played with ease and brilliance, though there was also hardness and brittleness of tone.

In the Chopin section a reading planned on generally small lines was offered of the Ballade in A Flat, of which a facile, though rather hurried, performance was given, not without a certain poetic feeling, but with no great emotional fervor and with no outstanding expressiveness in the turning of the phrases. A Nocturne, a Waltz, a Mazurka and the A Flat Polonaise were also included in the group.

Mme. Carreras created the impression on this first hearing of being a pianist with an excellent technical facility, an abundance of physical power and vigor, and the authority born of sound training and wide experience, but somewhat lacking in feeling for color and sensuous loveliness of tone and beauty and grace of phrase modelling.

H. J.

## The Norfleet Trio, Jan. 22

The Norfleet Trio, which had played in New York previously, although this was its first appearance at one of the regularly used concert halls, contributed creditable performances of Smetana and Brahms works to the season's sum of chamber music, Monday afternoon in Aeolian Hall. The Smetana Trio was the one in G Minor, Op. 15, a melodious and rhythmically interesting work, in which each of the players had opportunity to disclose something of individual talent as well as the measure of unanimity and balance achieved by the ensemble. The Brahms Trio in B Major, Op. 8, was a more taxing and perhaps less grateful undertaking in that it invited comparisons with older and more celebrated organizations. The members of the Norfleet Trio are two sisters, Catherine Norfleet, violinist; Helen Norfleet, pianist, and their brother, Leeper Norfleet, 'cellist. All disclosed proficiency, taste and that willingness to subordinate self to the ensemble which is required of the chamber musician, and they played together commendably, if not impeccably or with any special distinction of tone or style.

O. T.

## New York Trio, Jan. 22

The program of the New York Trio—Scipione Guidi, violinist; Cornelius Van Vliet, 'cellist, and Clarence Adler, pianist—was made up of two Trio, Dvorak's in F Minor, Op. 65, and Schubert's in B Flat, Op. 99, at its concert at Aeolian

Hall on Monday evening. Both works were artistically interpreted, a large audience recalling the players many times. In the Dvorak Trio, the Adagio was of especial charm, and Mr. Van Vliet made a strong impression by the feeling and beauty of tone with which the opening for the 'cello was played. The vivacity and spontaneity of the Finale were skillfully revealed by all the artists. The Schubert Trio furnishes a fine example of the composer's exuberant fancy, and the beautiful Andante, with its fading cadences at the close, the sedate Allegro, and the delightful Scherzo were all given in the right spirit.

P. J. N.

## Guiomar Novaes, Jan. 23

The charm of Guiomar Novaes was in no essential altered when the young Brazilian pianist, now Mrs. Pinto, gave her first New York recital in two years on Tuesday afternoon. Aeolian Hall was almost completely filled by an audience eager to re-welcome her. The applause was such as to make it clear that, although some notable new women pianists have come into the ken of American audiences since Mme. Novaes was last heard, she holds a place quite her own in the affections of Metropolitan concert goers.

For her re-introductory program Mme. Novaes chose César Franck's Prelude, Choral and Fugue; Beethoven's Sonata, Op. 111; a Chopin group that included a recently discovered Prelude, still unpublished; Blanchet's "Au jardin du vieux serail," Albeniz's "El Albaicin" and Liszt's "Mephisto Waltz." In the Franck work the "loud" pedal was used with an insistence that sometimes clouded the results and the left hand was sometimes over-assertive, but the beauty of tone and sensitiveness to nuance, which have characterized Mme. Novaes' playing of such music, were gratifyingly present. Beethoven's ultimate Sonata has had more of power, but, comparisons aside, there was no escaping the poetry, the sympathy and the musical insight with which she invested the work. It was said that she had not previously included it in her public programs, and doubtless her conception of it will ripen and grow richer.

Mme. Novaes has in the past played Chopin with much of warmth and tonal caress, if sometimes a tendency to sentimentalize. The Chopin numbers of this program were chosen from the lesser Chopin and required just such qualities as Mme. Novaes gave to them. The unpublished Prelude yielded its measure of charm, but little would have been lost to posterity if it had remained undiscovered.

O. T.

## St. Cecilia Club, Jan. 23

The St. Cecilia Club, Victor Harris, conductor, gave, in its thirty-fifth concert at the Waldorf-Astoria on Tuesday evening, one of the most interesting programs in its history. The admirable spirit of this chorus was again disclosed. Fourdrain's "Carnaval" was capital in the delineation of accent and humor; Mark Andrews' "John Peel" was a vigorous, deep-chested contrast to the delicate wistfulness of J. Bertram Fox's musical conception of a poem by Verlaine, and the subtle cadences of the "Habañera" of Paul Vidal were done with a gentle, restrained emphasis which appealed immediately to the audience.

The chorus sang with a skill that gave a distinct impression that the performers had mastered the superficial difficulties of part-singing and entered into a real comprehension of the meaning of the music. In its enunciation, however, there was lacking the careful precision which was to be desired. Perhaps it was because of the application necessary in another tongue that the French words and phrases were almost more distinguishable than the English.

It is to be questioned if music such as Nicola Montani's development of the sonnet is fitted for the expression women's voices alone can give it. The closely interwoven harmonies do not intensify the feeling of the words so much as they blur them with a myriad-waved sea of voices. In contrast, Mrs. Beach's "The Sea-Fairies" was clear and incisive in its musical divisions and exquisitely adapted to the range and quality of women's voices.

Solos were sung by Mrs. Gertrude Holt, Mrs. Wilson Hunt Blackwell, Mrs. Philip M. Bainbridge and Mrs. Grace

Leslie; Ernest Davis, tenor, gave two groups of songs, and at the piano, organ and harp were, respectively, Alfred Boyce, Louis R. Dressler and Theodore Cella.

B. K. V. S.

## J. Gegna, Jan. 23

A violinist content to have his name inscribed on the program simply as J. Gegna, a name already made familiar, by his 'cello-playing brother, Max Gegna, gave his first local recital at Town Hall on Tuesday evening, Jan. 23. The earlier composers had a strong representation on his program in a Sonata in G Minor by Seville, Viotti's Concerto in A Minor, No. 22, and the Bach Chaconne, while among the compositions of more recent date were Gilman's "Berceuse Slave," a Serenade by Levenson, and the concert-giver's own arrangement of Gerber's "Red Seraphim." In the interpretation of these numbers Mr. Gegna displayed qualities of sound musicianship. Technically, his playing was wanting in the finest polish, and tonally, it was not notable for richness or variety of color, but his style was characterized by a dignified restraint and he at no time tried to make his readings unduly subjective. Harry Kaufmann was a sympathetic accompanist.

H. J.

## American Artists, Jan. 23

The second concert in Betty Tillotson's American Artists' Series drew an audience large in numbers to Aeolian Hall on Tuesday evening of last week. The program enlisted the services of Frederic Baer, baritone; Margel Gluck, violinist, and Sara Fuller, coloratura soprano, to mention them in the order of their appearance. Miss Fuller displayed a flexible and pleasing voice of good possibilities in Mozart's airs from "Il Re Pastore" and Donizetti's "Linda di Chamounix," as well as shorter numbers. Mr. Baer's resonant baritone found congenial vehicles in Kurt Schindler's "Serenade di Murcia," Deems Taylor's "Witch Woman" and other songs by American composers, in addition to classic airs. Miss Gluck found favor with the audience with her playing of Handel's Sonata in E, with Blair Neale at the piano, and a group of transcriptions by Kreisler and Auer and other short pieces. Charles Baker gave the singers good support with his accompaniments.

H. J.

## Ruth Klug, Jan. 24

Ruth Klug, a young pianist who was heard in New York several seasons ago, made her reappearance in Aeolian Hall on Jan. 24 in a conventional program consisting of works by Chopin, Beethoven and Brahms. Miss Klug displayed a facile technique, not always accurate, to be sure, that had elements of brilliance about it and considerable poise. She lacks depth of musical insight—a quality particularly noticeable in her interpretation of Beethoven's Sonata, Op. 31, No. 2—but has a certain ebullience which at times is agreeable. It made the Brahms Rhapsodie in E Flat her best number. Miss Klug has talent in a pronounced degree, but it needs maturing.

S. D.

## Mischa Levitzki, Jan. 24

Mischa Levitzki displayed good judgment in making his program for his recital in Carnegie Hall on Wednesday of last week. A technique of such unusual excellence as his is apt to obtrude itself unduly upon the consciousness of the average recital-goer if not tempered by numbers calling for musicianship and maturity of thought, rather than display. It was a mark of discretion on Mr. Levitzki's part, therefore, that prompted him to open his recital with the Bach-Liszt Organ Prelude and Fugue in A Minor and follow it with Beethoven's Sonata in A, Op. 101, and a refreshing group of Schubert numbers, beginning with the spontaneous beauty of the Impromptu in B Flat, Op. 142, No. 3, and ending with a thrilling performance of the Military March.

There was a classic purity in much of his work, an avoidance of excessive rubato and a fine line of tonal balance that lent character to his playing.

The final group began modestly with his own Gavotte in Old Style, Op. 3, an

[Continued on page 38]



# New York's Round of Concerts and Recitals

[Continued from page 37]

agreeable little fancy, and modulated to pyrotechnics in Rubinstein's Staccato Étude and, through Liszt's Étude de Concert in D Flat, to Schulz-Evler's taxing arrangement of the "Blue Danube." They were all played with a technical brilliancy and ease that compelled enthusiasm. Mr. Levitzki added many encores, in which Chopin predominated.

S. D.

## Lucilla de Vescovi, Jan. 24

Lucilla de Vescovi, an Italian soprano who was heard in recital last spring, made her second appearance in the Town Hall on the evening of Jan. 24. Miss de Vescovi has a style all her own, and it is one of peculiar interest not only to the ear but to the eye as well. She injected a considerable amount of personality into a group of Sixteenth Century Italian songs, most of which were familiar, and then leapt across four intervening centuries to Donaudy, Liuzzi and Respighi, giving what were probably authentic interpretations of works of all three composers. The following group in French suffered from monotony both in the songs and the singing, Chausson's "Chanson Perpetuelle" amply justifying its title by its interminable length. Franck's "La Procession" was beautifully sung, though interrupted twice by applause. Pierné's "Le Moulin," which followed, has been better done this season. The final group in Spanish, by Granados, Osa and De Falla, brought to light another facet of Miss de Vescovi's art and one of decided interest.

Here is an interesting singer and one whose personality and work are of a type so illusive as to baffle criticism to a great extent. The voice is one of considerable beauty, though with a somber timbre even when used in lighter moods. It is best in its medium register, the low notes being pressed down and the upper ones unsure, though absolutely true in pitch. Miss de Vescovi is a natural *Mélisande* and she has realized the type delightfully and to perfection, but lovers of the roast beef type of singing should stay away from her recitals.

J. A. H.

## Ernest Schelling, Jan. 24

Ernest Schelling inaugurated a formidable and, for this country, almost unprecedented undertaking in the Town Hall on Tuesday afternoon, when he gave the first of three concerts with orchestra, the programs of which are to comprise eight concertos, and, for good measure, the Variations Symphoniques of César Franck and Faderewski's Polish Fantasy. Although there have been only a few isolated cases here of pianists employing an orchestra and giving a program of three concertos, it has long been a customary thing in Europe, and more especially in Germany and Austria; but even there there have been few instances of a pianist giving three such concerts in close succession. The record made by Ossip Gabrilowitsch in Berlin and Munich shortly before the war in giving in both cities a series of no fewer than six such concerts, in the course of which he undertook to trace the evolution of the pianoforte concerto, still glows with the lustre of an achievement that remains unique.

For his first program Mr. Schelling chose the so-called "Emperor" Concerto of Beethoven in E Flat, the Chopin in F Minor and the Liszt in E Flat, in which he had the cooperation of some sixty players from the New York Symphony under the leadership of René Pollain, the assistant conductor. To all these compositions the American pianist brought his well-known resources of digital celerity and accuracy and musical intelligence. There were times when his sense of rhythm did not seem infallible and it cannot be said that the spiritual exaltation of the slow movement of the Beethoven was fully realized. Nor were the poetic possibilities of the Larghetto of the Chopin by any means exhausted. But in the Liszt, the pianist was more thoroughly in his element, and under his hands the solo part received a brilliant and impressive performance. The hour set for the concert was 4 o'clock, an innovation that might profitably be adopted by at least half the recital-givers so as to avoid in part, at any rate, the present conflict of afternoon musical events.

H. J.

## Josef Giblichmann, Jan. 25

An audience almost entirely Jewish half filled the Town Hall, Thursday evening, to hear the recital of Josef Giblichmann, tenor, who has been for the last twelve years the first Cantor in one of the leading synagogues of Vienna, and who with this recital made his first New York appearance.

A very short program sufficed to reveal the limited range of Mr. Giblichmann's voice, but the careful workmanship he exhibited, the sweetness of his tone, and the sincerity of his appeal, brought him many and heavy rounds of applause.

Cantor Giblichmann did not confine his program to ritualistic numbers or to songs of strictly Jewish interest. He went to the sphere of opera for some of his items, "Celeste Aida" being among the airs he presented. Like other cantors he did not abjure the falsetto. His phrasing and enunciation were most meticulous. The cantor was at his best when singing Hebrew songs of his own composition. His voice was admirably adapted to the recitatives of ritualistic music, and in the lamentations of sorrow and the triumphant glorification of the Deity of religious numbers he found more congenial material than in the operatic excerpts.

B. K. V. S.

## E. Robert Schmitz, Jan. 25

A program largely made up of modern French music was given by E. Robert Schmitz, pianist, in Aeolian Hall on Thursday evening of last week. Beginning with Schumann's Sonata in F Sharp Minor, Op. 11, to which the artist imparted a diverting modernistic touch, the program led through Debussy's naïve "Children's Corner," sympathetically played, and two sections from Ravel's "Gaspard de la Nuit," to what one perceived was the real business of the evening. This was the introduction of the pianist's audience to a series of excerpts from Milhaud's "Saudades do Brazil" and his First Rag-Caprice, while the composer looked on imperturbably from a loge seat. These works were of the type in which the right hand is ignorant of what the left is doing. Undoubtedly original, they impressed one with a fine haze of sound, not always pleasing but usually arresting. Though not greatly differentiated, the sections of the "Brazil" number were distinguished by employment of dance rhythms, without, however, much hint of development.

Other first-time works on the program were "Awakening" and "Bacchanale" from Goossens' "Nature Poems," works of some appeal. America dropped last into the modernist procession, with Emerson Whithorne's "New York Days and Nights," to which a clever new section glorifying "Times Square" has been lately added by the composer. These are descriptive pieces of undeniable aptness, not dissonant enough to be forbidding, and limning the clangor of St. Patrick's chimes and the hurly-burly of Pell Street most felicitously. Mr. Schmitz succeeds well with works in the modern idiom, bringing piquancy of performance and understanding of his medium to the task.

R. M. K.

## Maier and Pattison, Jan. 26

The recital for two pianos given by Guy Maier and Lee Pattison in Aeolian Hall on Friday of last week was something in the nature of an oasis in the desert of every-day programs. They have managed to accumulate an unusually interesting repertory which they play with a skill and unanimity of idea that put them in a place apart. They are both excellent pianists with a fine grasp of the technical and tonal resources of the instrument, and to this they add a balance and blending, both in tone and tempo, that lend to their work its chief charm and attraction.

The program included Mozart's delightful Sonata in D, played with transparent clarity; a group ending with Godowsky's Contrapuntal Paraphrase of Weber's "Invitation to the Dance," an intricate and richly woven piece of writing, played with much verve; and Saint-Saëns' Variations on a Theme by Beethoven, a work that is rather more flashy than of serious import, but made interesting by virtue of admirable playing.

Among the many encores were three very modern and hilarious morceaux by Casella and Edward Burlingame Hill's clever "Jazz" Study.

S. D.

## Michael Anselmo, Jan. 27

A talented young violinist, Michael Anselmo, appeared in recital at Aeolian Hall Saturday evening. His program consisted of Mozart's Sonata in E Minor, Goldmark's A Minor Concerto, D'Ambrósio's Arioso, Op. 56; Saint-Saëns' Rondo Capriccioso, the much-favored Largo of Handel and Introduction and Tarantella by Sarasate. Julius Schendel, as accompanist, ably supporting the soloist.

C. O.

## MacDowell Club, Jan. 27

An "Evening of Composition" was given by the MacDowell Club at its headquarters on Saturday. The compositions were, with one exception, those of Werner Josten, whose work as a songwriter is already well known. Blair Fairchild's Sonata for Violin and Piano, Op. 43, was listed but could not be played because of the illness of Samuel Dushkin, violinist. Dohnanyi's Sonata in C Sharp Minor, played by Sandor Harmati, violinist, with Irene Schwarz Jacobi at the piano, was substituted.

Mr. Josten's songs were those of a composer singularly untouched by the modern spirit in this day when dissonance taxes the vigilant ear to discover the distinction between disharmony and constructive new resolutions. His first group of songs, Italian and French, was modeled after traditional forms. The composer's facility and harmonic sophistication were used blithely to display moods of gaiety, simplicity and wistfulness. Dicie Howell sang with spirit and an appreciation of each song as an entity. "Le Berger Timide" was very successful, and "L'Amour Deguisé" was a light, finished presentment of a last century poem.

A German group was of more interest. Mr. Josten's scope was widened, and the songs were of more depth. "Die Verschwiegene Nachtigall" was especially appealing as sung by Harriet Eells.

John Barclay scored a success, for himself and for the song, with his setting of "Summer Is Icumen In." The music was full of swagger and boisterousness and sounded the call of the cuckoo.

B. K. V. S.

## Casals' Joint Recital, Jan. 27

A joint program by Susan Metcalfe Casals, soprano, and Pablo Casals, 'cellist, assisted by Edouard Gendron, pianist, was given before a large-sized audience at Town Hall last Saturday afternoon. The program of Mme. Casals included the "Frauenliebe und Leben" Cycle of Schumann, sung throughout with sincerity and grasp of its contents. The soprano disclosed again a voice of satisfying volume and superior timbre, to the effective employment of which a certain lack of flexibility was a scant hindrance. Her numbers included in addition an aria from Gluck's "Iphigénie en Tauride"; Mozart's "Das Veilchen," the sixteenth century "Mignonne, allons voir si la rose"—these two numbers charmingly interpreted—and an Arietta by Paisiello. Mr. Casals demonstrated his old magic of tone and nuance in a Sonata in D Minor by Fauré and Beethoven's Twelve Variations on a Theme from "Judas Maccabaeus," with Mr. Gendron as a discreet co-worker at the piano. The 'cellist's best qualities were exhibited in a tuneful Sonata in E by Valentini, and in an unaccompanied Bach number given as encore.

R. M. K.

## Katherine Bacon, Jan. 27

Katherine Bacon, who gave a recital in Aeolian Hall last Saturday, had been heard earlier in the season at the first concert of the American Music Guild, when she played Charles T. Griffes' Piano Sonata. Last week she wisely repeated this work and not only did Griffes' fine composition take on new beauties but it brought into play Miss Bacon's best qualities. Her playing was marked by musicianship and technical finish and had a commanding breath of tone. If at times it was lacking in variety and spontaneity, it had sparkle in Hutcheson's arrangement of Mendelssohn's Scherzo and in Chopin's Scherzo in B Minor.

The program was well made, beginning with two Bach-Busoni Choral Preludes and ending with a group that included Albeniz's "Triana" and Ravel's "Ondine."

S. D.

## Orchestral Concerts

[Continued from page 6]

orchestra gave of the Brahms Symphony under Mr. van Hoogstraten's alert and essentially vital leadership. If in this, as in the other numbers, he seemed intent on physically illustrating the melodic phrase, visibly tracing the melodic line by his beat, his beckonings and his bodily movements, the results remained essentially musical rather than spectacular. Better playing in the Mozart music could scarcely have been asked for; it was charged with romance and altogether gracefully turned.

O. T.

## Stransky Bids "Au Revoir"

The New York Philharmonic, Josef Stransky, conductor, Carnegie Hall, Jan. 28, afternoon. Wagner program:

"Faust" Overture.  
March of the Grail Knights from "Parsifal."  
Siegfried's Funeral Dirge from "Götterdämmerung."  
Prelude to "Die Meistersinger."  
"The Wanderer's Ride, Siegfried's Passage through the Fire, Daybreak and Siegfried's Rhine Journey," arranged by Josef Stransky.  
Introduction to Act III and Shepherd's Melody from "Tristan."  
Prelude to Act III, "Lohengrin."  
"Tannhäuser" Overture.

Josef Stransky rose from a sick bed to conduct his final program with the New York Philharmonic this winter, as he disclosed in a brief speech made in response to prolonged applause at the close of the program. His indisposition was not evident in his conducting, however, for the popular conductor led an inspiring performance of the "Meistersinger" Prelude midway of his program, —an achievement which necessitated a great many bows by players and leader. Mr. Stransky succeeded so well with this number that he need fear the competition of few conductors in America today. One felt that he had adopted something of the idiom of certain forceful visitors, for in the "Parsifal" excerpt the tympanist's thunder reverberated to an almost cyclonic degree! One of the finest numbers was the fifth on the program, comprising excerpts from "Siegfried" and "Götterdämmerung," arranged by the conductor. Despite a heavy snowfall, the hall was entirely filled, and the seasonal exit of the leader was one attended with many salvos from the subscribers for the Sunday series. R. M. K.

## Eighth City Symphony "Pop"

Ellen Rumsey, contralto, was soloist at the eighth "pop" concert of the City Symphony, given in the Century Theater, Sunday afternoon. She sang Haydn's "Spirit Song" and the aria, "Una Voce Poco Fa," from Rossini's "Barber of Seville," which she presented in the original low key. Miss Rumsey's voice was of pretty quality and her delivery of her numbers smooth. The audience applauded until she responded with an additional number. Orchestra numbers of the afternoon were "Dance of the Hours" from Ponchielli's "Gioconda," the "Peer Gynt" Suite of Grieg, Schubert's "Unfinished" Symphony, and "The Ride of the Valkyries" from Wagner's "Die Walküre."

The performance of the Schubert symphony was an unusual one in that it was played without a conductor, the orchestra depending upon the concert master's bow and the musicianship of the individual members to keep the ensemble together. The results were smooth enough, although somewhat lacking in contrast and vigor. In the absence of Dirk Foch, prevented by illness and an operation from taking his place as conductor, two members of the orchestra, Sepp Morsher and Alexis Coroshansky led the band in the other numbers.

B. B.

## To Use Clavichord in Mozart Programs

Catharine A. Bamman next season will present Lotta Van Buren, clavecinist, who has lately gone under her management, and Lucy Gates, coloratura soprano, in a series of programs which will be divided into two parts, presenting modern music of advanced type and works of Mozart, which will be performed in costume. This will give Miss Gates an opportunity to be heard in a field in which she is preeminently successful, with the type of accompaniment designed by the master himself. Miss Van Buren will spend the summer in Europe in study with Arnold Dolmetsch, who is considered an authority on the clavichord.



## HEAR MOISEWITSCH IN PORTLAND, ORE.

Pianist Appears with Denton  
Forces—Civic Concerts  
Resumed

By Irene Campbell

PORTLAND, ORE., Jan. 27.—Benno Moiseiwitsch, pianist, was soloist at the Portland Symphony's fourth concert of the season at the Heilig Theater on Jan. 10, appearing under the Steers-Coman management. In Rachmaninoff's Second Concerto in C Minor he played in masterly style and was admirably supported by the orchestra under the baton of Carl Denton. The audience enthusiastically applauded pianist, conductor and orchestra. Mr. Moiseiwitsch also gave a group of Chopin and Liszt solos and was recalled many times.

Mendelssohn's "Scotch" Symphony and the Prelude and Introduction to Act III of "Lohengrin" were included in the program. Twelve hundred school children attended the final rehearsal of this concert. The themes of the Mendelssohn Symphony were explained to them by Mr. Denton.

The Sunday afternoon municipal concerts, which were discontinued before the holidays, were resumed on Jan. 14 and a large audience filled the Auditorium to hear an interesting program presented by Mrs. Fred Olson, soprano; Frederick W. Goodrich, organist, and the Olson

Ladies' Trio, which includes Zulah Andross, soprano; Lois Muir, mezzo-soprano, and Frances Jones, contralto. Accompanists were Nettie Leona Foy at the piano and Mr. Goodrich at the organ and violin obbligatos were played by Ethel Hampton.

With railroad traffic at a standstill for several days on account of floods, the members of the American Light Opera Company were unable to leave Portland after their week's engagement at the Auditorium, and W. A. Pangle of the World's Attractions Bureau, arranged a special performance for Jan. 10. The program was made up of excerpts from "Carmen," "Pagliacci," "Cavalleria Rusticana," "Bohemian Girl," "Tosca," "Martha" and "Robin Hood." Paula Ayers, Theo Pennington, Carl Bundschu and Harry Pfeil were the soloists, and these artists and the chorus excited the applause of an audience which packed the lower floor of the Auditorium.

John Stark Evans, pianist and associate dean of the School of Music of the University of Oregon, was presented in recital by the MacDowell Club on the afternoon of Jan. 16 in the ballroom of the Hotel Multnomah. Mr. Evans proved an interesting artist in a program which included César Franck's Sonata in A, a Chopin Sonata, MacDowell's "Sonata Tragica," two Debussy numbers, Palmgren's "May Night," and Grainger's "Country Gardens."

The chorus of the Monday Musical Club under the leadership of Mrs. Rose Coursen Reed appeared in concert on Jan. 15 at the Mann home. Gertrude Porter, soprano, and Mrs. W. H. Chat-ten, contralto, were soloists, and Mrs. Barreme Tyler Stone was accompanist.

Oakland series of concerts in Civic Auditorium on Jan. 8. Massenet's "Phédre" Overture, Saint-Saëns' "Dance Macabre," Dukas' "Sorcerer's Apprentice" and Tchaikovsky's Fifth Symphony were given the usual excellent interpretations expected of Mr. Hertz. The riotous mirth in the "Apprentice" appealed especially to the audience, while the Symphony was the high-water mark of the program. Mr. Hertz was forced to respond several times to insistent applause.

Mills College is presenting a notable concert course this season under the Associated Student Organization. For the second concert Louis Persinger, concertmaster of the San Francisco Symphony, was the capable artist. He played a Mozart Concerto, a Franck Sonata and a group including a Handel Sonata. Frank Moss was an efficient collaborator. A genuine favorite with Bay audiences, Mr. Persinger brings to his work a sincerity, a beautiful singing tone, an adequate technique and, above all, a modesty that is refreshing.

William Carruth presided at the organ in the Mills Vesper services on Jan. 14 in a program of music by Guilmant, Widor, Franck and Grieg. Mr. Carruth is college organist and adds strength to the fine music faculty of the college.

A. F. SEE.

WALLA WALLA, WASH.—Members of the Whitman Conservatory faculty and students have been broadcasting recently with the apparatus of Frank Moore. Mr. Moore has the most powerful transmitting set in the city. On Wednesday the Chapel Choir gave "Oh, for a Closer Walk with God," by Foster. The soprano solo was beautifully sung by Esther Braun, one of the students. The regular weekly recital was held in MacDowell Hall on Jan. 16. The students appearing were: Betty Weatherman, Walter Shields, Ralph Rogers, Reeves Malcolm, Jane Daugherty, Mildred Dyer, Delphia Woodward, Melba Neely, Evelyn Clark, Bertha MacDougall and Vina Conley.

A program devoted to the compositions of Harriet Ware, was given by Walter Mills, baritone, and Charles Gilbert Spross, pianist, at a reception and musicale given by Warde Traver, portrait painter, in his New York studio on the evening of Jan. 16. Miss Ware, Clara Novello Davies, Emma Thursby and Ivor Novello were among the guests of honor.

Grace Kerns, soprano; Judson House, tenor, and Fred Patton, baritone, have been engaged for a performance of Busch's "King Olaf" at Mount Carmel, Pa., on May 14.

## LONG BEACH, CAL., ACTIVE

Zoellner Quartet Plays Work by Local  
Organist—Many Concerts

LONG BEACH, CAL., Jan. 27.—The Zoellner Quartet gave a musicale at the home of Arthur Bienbar, organist of St. Anthony's Catholic Church, on Jan. 7. A Scherzo, Op. 10, No. 2, by Mr. Bienbar, dedicated to the Quartet and given its first hearing at this time, proved a delightful number.

Allard De Ridder, Dutch violinist; Peronne Arntzenius and Constance Arntzenius, vocalists and dancers, with El-friede Galley-Angermayer at the piano, gave a program of Dutch folk-music at the Auditorium on Jan. 11.

Under the management of William Conrad Mills, the Irish Regiment Band of Canada, Lieut. J. A. Higgins, leader, was heard at the Auditorium on Jan. 13.

The Woman's Music Study Club gave a program of ecclesiastical music, presenting Dean Arnold J. Bode. Members of the club were heard in solos and ensemble numbers. Dean Bode and A. O. T. Astenius played several organ numbers. Mrs. Bruce Evans was the accompanist.

A benefit concert for the piano fund of the Women's Music Study Club was given at George Washington School Auditorium on Jan. 17 by the Sara Jane Simmons Concert Company, consisting of Evelyn Pickrell, violinist; Cora Rasmussen, pianist, and Sara Jane Simmons, soprano.

A series of concerts, arranged by the music department of the Edison Junior High School, included a recital by Raymond Harmon, tenor, assisted by Mrs. Isabel Garetson Hart, reader, and Mrs. Myrtle Hill, accompanist, on Jan. 12.

The musical program for the College Women's Club banquet, on Jan. 9, was in charge of Ethel Willard Putnam and Mrs. R. E. Oliver. Indian music was interpreted in costume by Frank Howling Wolf, Negro melodies by a group led by Mrs. Eskridge, Scandinavian music by Ingwald Wicks, violinist, with Mrs. Wicks at the piano, and Spanish, Russian and Italian dances, with accompaniments played by Mrs. Alice Durham.

Edmund J. Myer, New York voice teacher, gave a lecture, "The Key to All True Conditions of Tone in the Singing Voice," before the students of the High School night classes on Jan. 16. Illustrations were given by Lawrence Dixon, tenor, with Esther Myer as accompanist. Helen M. Sargent, harmony teacher in the school, arranged the lecture.

The Night School Orchestra, George C. Moore, director, leader, assisted by René Duplessis, tenor, with Marguerite Windham as accompanist, gave a program for the part time education classes at the High School on Jan. 16.

E. C. Parmenter, baritone and reader, assisted by Mrs. Myrtle Hill, pianist, gave a program before the Ebell Club on the afternoon of Jan. 15 and at the Baptist Church on the same evening.

MRS. A. M. GRIGGS.

## DENVER HAS JOINT RECITAL

Slack Series Brings Alice Gentle, Olga  
Steeb and Elsa Hilger

DENVER, Jan. 27.—For the fourth concert of his subscription series Robert Slack presented Alice Gentle, soprano; Olga Steeb, pianist, and Elsa Hilger, 'cellist, on Jan. 18. Miss Gentle, whose gifts had been demonstrated here when she sang the part of *Tosca* with the Scotti Opera Company, was less interesting in concert environment. In most of her songs she employed a *mezza voce* that lacked carrying power, so that to many in the big Auditorium her singing became more pantomimic than auditory. Strauss' "Zueignung," however, again revealed the full-toned, warm voice remembered from opera days. Sybella Clayton was the accompanist.

Olga Steeb stirred the audience to applause by her crisp, brilliant playing.

J. C. WILCOX.

## HELENA, ARK.

Jan. 27.—The Melody Club gave its initial concert under the baton of Mrs. Grace Paul Kerr on Jan. 5. The soloists were Mrs. Ben Lyford, Mrs. Joseph Mosby, Robert Gordon, Jr., Hugh Bennett and Will Evans. The chorus sang with precision throughout, showing the effects of careful training. Mrs. Coolidge Lyford was the accompanist.

MRS. IRVING A. METZ.

Edwin Hughes will give a recital in Aeolian Hall on the evening of Feb. 5. He will play numbers by Liszt, Schumann, Brahms, Rachmaninoff, Dohnanyi and Chopin.

Isidor Achron, pianist, will make his American debut in a recital in the Town Hall, New York, on the afternoon of Feb. 4.

Ruth St. Denis and Ted Shawn, interpretative dancers, are using with much success two compositions by R. S. Stoughton. These are "The Garden of Iram" from a "Persian" Suite for organ and "The Palace of the Rajah" from an "In India" Suite also for organ. Mr. Stoughton is writing a ballet of four numbers for these two dancers.

Richard Crooks, tenor, who made his appearance this season, has been engaged for the Halifax, Nova Scotia, Music Festival on April 9, 10 and 11. The works to be given at the festival are Saint-Saëns' "Samson and Delilah" in concert form, Verdi's "Requiem" and a miscellaneous concert program. In the same month Mr. Crooks will sing in a performance of Gounod's "Redemption," to be given by the Boston Handel and Haydn Society.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

## CALVÉ HEARD IN OAKLAND

Hertz Forces in Fine Program—Visitors  
Give Recitals

OAKLAND, CAL., Jan. 27.—A crowded house greeted Madame Calvé when she was presented by Z. W. Potter in the Artist Concert Series in Civic Auditorium. Handel, Beethoven, Franck, Rimsky-Korsakoff and Bellini numbers led to the final triumph in the "Carmen" arias, in which all the Calvé fire and artistry were revealed. Several hundred admirers shared the stage with the singer.

Arthur Middleton opened a new concert course, under the joint management of Jessica Colbert and Lulu Blumberg of San Francisco, in Civic Auditorium early in January. Numbers by Handel, Mendelssohn, and others, and including Damrosch's ever popular "Danny Deever," made up the program. Stuart Willie was an able accompanist and soloist.

The San Francisco Symphony, Alfred Hertz, conductor, gave the fifth in its



**Grace Wood  
JESS**  
Singer of  
**Folk Songs**  
in Period Costumes  
Management:  
Frederic Shipman



**MME. LILLIAN  
CROXTON**  
Coloratura Soprano  
Concerts—Recitals—Receptions  
Mgt.: Standard Booking Office,  
17 East 42nd Street, New York  
Personal Address:  
Hotel Belleclaire, New York City

**ETHEL  
CAVE-COLE**  
Concert Accompanist—Ensemble Player  
Coach—Vocal and Instrumental  
57 W. 58th St., New York  
Phone Plaza 2450




**MARY CLARK**  
Soprano  
Residence: Belmont, Boston

**James HINCHLIFF** Baritone  
Artist-pupil of HAROLD HURLBUT  
317 West 95th St., N. Y. (de Reszke Disciple) Riverside 4650



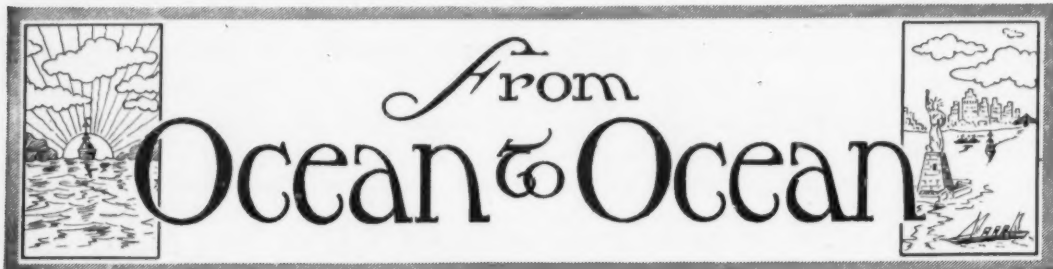
**JESSIE  
FENNER - HILL**  
Teacher of Singing  
STUDIO  
Metropolitan Opera Studios  
1425 Broadway New York  
Phone 2634 Penn.

**FINE ARTS IMPORTING CORPORATION**  
Depository Agents for FRENCH MUSIC PUBLISHERS  
CLASSICAL AND MODERN MUSIC AT VERY REDUCED PRICES  
130 West 42nd Street New York Bryant 9800



**THE LAST WORD IN THE VIOLIN MAKING**  
My publication, the VIOLIN FACTS AND FANCIES, will be offered for subscription. Will contain interesting facts about the violin making art. The great Violin contest. Write for free literature.  
**J. D. HORVATH, 1861 Madison Avenue, New York City**





**RICHMOND, IND.**—Samuel Garton of the Garton Studios was soloist with the Women's Glee Club of Oxford College, Oxford, Ohio, on the evening of Jan. 12.

**WATERLOO, IOWA.**—Henry Dellafield of Boston, composer and pianist, gave a musical program before the Music Department of the Sacred Heart Academy on Jan. 15.

**OMAHA, NEB.**—The Ninth Concert of Liturgical Music was given in St. Cecilia's Cathedral lately by the cathedral choirs. Reginald Mills Silby was organist and director.

**STATESVILLE, N. C.**—At the installation exercises held in St. John's Lutheran Church Jan. 5 Rob Roy Peery, organist, was heard in a program which included works by Handel, Wagner, Massenet, St. Clair, Braga and Stevenson.

**FALL RIVER, MASS.**—Mrs. Florence Cashman, president and the members of the Fall River Musical Club honored Mrs. O. Elton Borden, founder, at a meeting held recently at which the events of its thirty years of existence were reviewed.

**CANTON, OHIO.**—The MacDowell Club gave a recent program principally devoted to the works of Saint-Saëns. Those heard included Gladys Cook, pianist; Laura Zolman, violinist; Mrs. Miriam Ward and Leona Roush, vocalists; Mrs. James Rice, reader, and the MacDowell Choral Club.

**LOS ANGELES.**—Pupils of Charles Bowes, voice teacher and coach, gave a program of operatic excerpts before the Friday Morning Club, recently. The young artists were: Corinne Harris, Ted Harvey, Mabel Heine, Annette Har-

vey, Gemma Casaretta, Cordelia Story and Frances Lewis.

**LOCK HAVEN, PA.**—Under the leadership of Mary M. Shaw, the Community Choral Club presented Flotow's opera, "Martha," recently before a large audience. The leading parts were sung by H. Lucille Millard, Florence Groff, Harold E. Figgles and Harry F. Hubler. Gertrude Ubil was the accompanist.

**SPOKANE, WASH.**—The Midyear Musicale of the public school department of music was given before a large audience on Jan. 18 at the Lewis and Clark Auditorium, under the leadership of Grace Holman, supervisor of music. Pupils from the seventh and eighth grades sang numbers by Towner, Donizetti and Pin-suti.

**CINCINNATI, OHIO.**—Carol Mathes, pupil of Tecla Vigna, sang the soprano solos in the cantata "The New Born King" in Middletown recently with the choir of the Presbyterian Church. Ida Anderson Klein, pupil of Grace G. Gardner, sang on Jan. 11 before the National Convention of Commission Merchants in Hotel Sinton.

**LANSING, MICH.**—The Lansing Music Teachers' Association gave the second of a series of joint student recitals on the evening of Jan. 15, at the First Baptist Church. Pupils of the following teachers were heard: Mrs. John Stephens, Mrs. Olive Dobson Henkel, Mrs. Lois Reynolds Fowler, Grace Gauthier and Clyde Severance.

**STAMFORD, CONN.**—With a chorus of 300 the Stamford High School Orchestra, consisting of forty pieces, gave its annual concert in the High School auditorium on Jan. 11. The soloists, Mrs. Isabel Slausson-Bibbins, Mrs. Lealia Joel-Hulse, George O'Brien and Everton

Stidham, sang arias by Gaul and Verdi with artistic skill. Clayton Hotchkiss conducted.

**BOSTON, MASS.**—Mme. Claudia Rhea Fournier, contralto, and Alice Louise Armstrong, soprano, pupils of Harriot Eudora Barrows, were heard in a program of Italian, French and English songs before the Providence Plantations Club on Jan. 13. Marie Tiffany was the accompanist. Frank E. Doyle presented two pupils in a musicale given at his studio recently.

**ABERDEEN, WASH.**—The life of Grieg was studied at a recent meeting of the Ladies' Musical Club of Hoquiam at Community Hall. Mrs. Thomas Babcock and Mrs. C. H. Cunningham were the hostesses, and the program was in charge of Mrs. W. B. Matteson. Hiram Tuttle, baritone and teacher of Tacoma, is conducting a class in Rilla Riker's studio in this city at week-ends.

**HOLYOKE, MASS.**—Pupils of Vera Leone Stratton gave a song recital in costume in the High School Auditorium on Jan. 9. Those taking part were: Aleda Blair, Ruth Bolter, Rena Gagnon, Mildred Geissler, Mootla Mack, Mazie Mullen, Irene Paul, Etta Rock, Geneva Roy, Henri Coderre, George Gagnon, Victor Guilmette and Wilfred Renaud. Katherine Norris, violinist, was the assisting artist.

**MCALLESTER, OKLA.**—The life and works of MacDowell were considered in a recent program given by the Junior Auxiliary of the Fortnightly Club in the Parish House, under the direction of Lucretia Morris. Piano solos were given by Mary Gardner, Anita Rudowsky, Margaret Morley, Eleanor Leibbrand, Roy Lewis, Hugh Patterson, Dorothy Levy, Lausine Pemberton, Maxine Ellis and Miss Morris.

**HOMESTEAD, FLA.**—Mrs. R. H. Fitzpatrick presented her pupils in a recital given at her studio on Jan. 6. Those appearing on the program were Richard Fuchs, Cyrus Jordan, Mary Tower, Kathe Peterson, Wilma McCullough, Luella Simons, Rose Tower, Wesley Matthews, Mary Krome, Roberta Horne, Margaret Roberts, Marian Dorsey, Marie Campbell, Amy Horne, Annelese

Peterson, William Krome, Chester Hawley, Robert Krome, Leona Matthews, Helen Hawley and Lillian and Lucile Brown.

**ALBANY, ORE.**—Helen Caples of Portland, pianist, has been appointed head of the Conservatory of Music of Albany College, to succeed Isabelle Crawford, resigned. Pauline Alderman of the Ellison-White Conservatory of Music will give lessons in harmony to all piano students one day each week, and David Campbell, head of the Portland Conservatory, will act as an advisor on music and musical programs.

**CINCINNATI, OHIO.**—J. H. Thuman spoke before the Clifton Music Club at the home of Mrs. William Hummel on Jan. 12. He was assisted by Romeo Gorno, pianist, and William Knox, violinist of the College of Music Faculty and by Mrs. S. J. M. Allen, who played the "Spinning Song" from "The Flying Dutchman." Marguerite G. Yost sang Wagner's "Dreams" and Lorene Buller-dick gave "Elsa's Dream." The Cincinnati College of Music Orchestra, under Adolf Hahn, gave an interesting program in the Odeon on Jan. 11. Louise Renick, pianist; Arthur Knecht, cellist, and Richard Knost, baritone, took part. One of the features of the concert was the Organ Concerto by Rheinberger played by Walter Devaux with orchestra accompaniment.

**PORTLAND, ORE.**—Elsie Lewis presented several violin pupils in recital at her studio recently. Solos were played by Geraldine Hinkston, Robert Hosford, and Frances Smith. The students' orchestra played several numbers. The Valair Conservatoire de Musique et Art Dramatique presented a group of students in an interesting program. Those who participated were Elaine Clouse, Eloise Clouse, Frances Rummelin and Helen Mey, voice; Marie Pauline Ten Eyck, William Griffith and Waldo Nichols, violin, and Angelus Brady, Virginia Moncure and Lawrence Nichols, piano. Lucile Cummins, Isa Botten and Angelus Brady, were the accompanists. Mrs. Anna Dunning presented the following pupils in a piano recital at her home studio: Draper Mason, Coraline Glover, Irene Plover, Margaret Quill, Virginia Quill, Alice Illk and Patricia Campbell.

## MUSICIANS' DIRECTORY

### Clarence Adler

PIANIST—PEDAGOGUE  
Studio: 137 West 86th St., New York

### Sol Alberti

PIANIST—COACH—ACCOMPANIST  
65 West 71st St.  
Residence: 255 Ft. Washington Ave., New York  
Phone Wadsworth 1989

### Julia Allen

Exponent of  
LOMBARDI SCHOOL OF SINGING  
875 Carnegie Hall, New York. Circle 1350

### The American Institute of

Applied Music Thirty-seventh Season  
212 West 59th Street, New York City  
Tel. Circle 5329

### Anderton, Margaret

PIANIST—LECTURE RECITALS—  
TEACHING  
832 Carnegie Hall Circle 1350  
114 West 79th Street Schuyler 7140

### Ella Bachus-Behr

231 West 96th Street, New York  
Telephone Riverside 1464

### Eugene Bernstein

Teacher of Piano  
Studio: 22 West 85th Street, New York  
Phone: Schuyler 2365

### The Boice Studio

SUSAN S. BOICE, Soprano  
Teacher of the Art of Singing  
57 West 75th Street, New York  
Schuyler 1337

### Jan van Bommel

CONCERT BARITONE  
Teacher of Singing  
Studios: 303 Carnegie Hall, New York  
684 St. Nicholas Ave. Audubon 1673

### William S. Brady

TEACHER OF SINGING  
Studio: 137 West 86th St., New York  
Telephone Schuyler 3580

### May Laird Brown

LYRIC DICTION  
Voice and Phonetics of  
Italian, French, Spanish, German,  
English  
1 West 89th St., New York Riverside 2605

### Dudley Buck

Teacher of Singing  
471 West End Ave. Phone Schuyler 6870

### Giuseppe Campanari

BARITONE  
TEACHER OF SINGING  
Studio: 668 West End Avenue New York City  
By Appointment Only

### Ernest Carter

COMPOSER—CONDUCTOR  
Address: 115 East 69th St., New York  
Tel. 8623 Rhinelander

### Mme. Kathryn Carylne

TEACHER OF SINGING  
Defects of tone production eradicated. French  
and Italian Lyric Diction. 257 West 86th St.,  
N. Y. Phone 5910 Schuyler.

### Mme. Virginia Colombati

Formerly Met. Op. Co., Covent Garden, London, Etc.  
Teacher: Josephine Lucchese, Sop. San Carlo Op.  
Vocal Studio: 294 W. 92nd St., New York  
New York College of Music, 114 E. 85th St.

### Mr. and Mrs. Ross David

VOICE PRODUCTION AND REPERTOIRE  
Sherwood Studios, 58 West 57th Street  
New York City

### John Warren Erb

CONDUCTOR—COACH—  
ACCOMPANIST  
Tel. Columbus 2297  
Address: 37 West 72nd Street, New York

### Frank Farrell

CONCERT PIANIST  
Address Music League of America  
8 East 34th St., New York City

### Frances Foster

Coach for Concert  
and Operatic Artists  
Concert Accompanying  
Studio: 334 West 84th Street  
Tel. Schuyler 1049

### Thomas Franco

Violinist—Teacher  
From Elementary Instruction to  
Artistic Perfection  
Studios: 181 E. 75th St., N. Y. Rhindr. 5441  
1575 Flatbush, Bklyn. Mansfield 3179

### Charles Hargreaves

VOCAL INSTRUCTION  
Tenor  
Formerly Metropolitan Opera Company  
257 West 86th Street, New York. Schuyler 5910

### Victor Harris

Teacher of singing in all its branches  
The Beaufort, 140 West 57th Street  
Telephone, Circle 3053

### Mrs. J. Harrison-Irvine

Voice—Piano—Diction—Coaching—  
Accompanist  
Carnegie Hall, 1013, New York. Circle 1350

### The Heartt-Dreyfus

STUDIOS: Voice and Modern Languages  
Address: Gamut Club Building, Los Angeles, Cal.

### Ethel Glenn Hier

COMPOSER—PIANIST  
Teacher of harmony and piano  
Studio: 311 West 75th Street, New York City

### Helen Allen Hunt

CONTRALTO  
Teacher of Singing  
543 Boylston St., Boston, Mass.  
Saturdays, 1702 Walnut St., Philadelphia

### Sergei Klibansky

Teacher of Singing  
8 years leading instructor Stern Conservatory,  
Berlin; 3 years Institute of Musical Art, New  
York. Studios: 212 W. 59th St., New York

### Morton B. Knafel

TEACHER OF PIANOFORTE PLAYING  
Studio: 152 West 78th St., New York  
Telephone: Schuyler 6290

### Lebegott Studios

THE ART OF SINGING  
EDWARD LEBEGOTT and Assistants  
66 West 77th Street, New York Schuyler 0506

### Caroline Lowe

(Caroline Lowe Hoyer)  
TEACHER OF SINGING—COACHING  
Studio, 50 West 67th St., New York  
Telephone Columbus 1405

### Isidore Luckstone

TEACHER OF SINGING  
53 West 86th St., New York  
Telephone 7493 Schuyler

### E. Presson Miller

TEACHER OF SINGING  
Studio: 826 Carnegie Hall, New York. Circle 1350

### Philipp Mittell

VIOLINIST  
Teacher of Many Well Known Artists  
Van Dyke Studios, 939 Eighth Ave., New York  
Phone Circle 6130

### Maud Morgan

Harp Soloist  
CONCERTS—INSTRUCTION  
(Teaching Children a Specialty)  
216 W. 56th St. Phone Circle 1505

### Mme. Katherine Morreale

Soprano  
Voice Culture Repertoire  
166 West 58th St. New York City  
Phone Circle 9948

### Elizabeth Kelso Patterson

SCHOOL OF SINGING  
Studio: 257 West 104th St., New York City  
Phone Clarkson 1514

### Adele Luis Rankin

Lyric-Coloratura  
Soprano  
Concerts—Oratorio—Costume Recitals  
Teacher of Singing  
Metropolitan Opera House Studios  
1425 Broadway, New York Phone Bryant 1274

### William Reddick

COMPOSER PIANIST  
Instruction—Coaching  
Organist, Central Presbyterian Church  
Studio: 593 Madison Avenue, New York  
Plaza 3477

### Carl M. Roeder

TEACHER OF PIANO  
Technique—Interpretation—Theory  
607-608 Carnegie Hall, New York

### Francis Rogers

CONCERT BARITONE  
Teacher of Singing  
Studio, 144 East 62d St., New York

### Henrietta Speke-Seeley

TEACHER OF SINGING  
Studio: Metropolitan Opera House, New York  
Residence: 2184 Bathgate Ave., New York

### Charles Gilbert Spross

COMPOSER—PIANIST  
Coaching—Accompanying  
115 East 34th Street  
Telephone: Murray Hill 9827  
Tues. and Fri. (other days by appointment)

### Anne Stevenson

TEACHER OF SINGING  
257 West 86th St.  
Telephone Schuyler 2015

### Wm. Stickles

Teacher of Voice  
Studio: Carnegie Hall 1013  
Res. Phone Wadsworth 9722

### Charles Tamme

VOCAL TEACHER  
AND COACH  
264 W. 93d St., N. Y. Schuyler 0675  
Autosuggestion is a great truth. Mr. Tamme  
applies it in his authentic teaching method.

### H. Whitney Tew

"The Greatest Development of the  
Century"  
241 W. 72nd St. Col. 2983

### Carl Venth

DEAN OF FINE ARTS  
Texas Woman's College, Ft. Worth, Tex.

### Crystal Waters

SINGER OF SONGS  
Teacher of Singing  
Studio: 9 West 47th St., New York  
Phone Bryant 8321

### Dorsey Whittington

American Pianist  
Studio: 13 West 82nd St., New York  
Schuyler 3955

### Mary Louise Woelber

Formerly of Wagenhals and Kemper  
Special Training—Spoken Song—Pianologue  
810 Carnegie Hall New York

### Nikola Zan

Grand Opera Baritone  
(Prague Opera)  
Exponent of the Lamperti method.  
Studio: 168 West 58th St., New York  
Telephone Circle 3900

### Zerffi

Teacher of Singing  
Voice Production without Interference  
The Logically Correct Method of Voice  
Production  
Studio: 309 West 78th Street, NEW YORK  
Phone—Schuyler 9139

### Josiah Zuro

Director Zuro Grand  
Opera Co.  
Coaching and Teaching  
Studio: Rivoli Theatre, 744 Seventh Ave.  
New York City Phone Circle 0100



## MILHAUD CONDUCTS IN PHILADELPHIA

## Leads Modernist and Classic Works as "Guest" with Stokowski Forces

By H. T. Craven

PHILADELPHIA, Jan. 29.—Darius Milhaud, heard as "guest" conductor and soloist with the Philadelphia Orchestra in the concerts of Friday afternoon and Saturday evening of last week at the Academy of Music, was generously applauded. His works represented in the

pair of programs were the Serenade for small orchestra and three "Saudades do Brazil," in which dance rhythms were discernible through a prevailing cacophony.

Erik Satie, patron saint of the "Groupe des Six," was represented by a suite arranged from his ballet, "Parade," produced by the Russian Ballet in Paris in 1917. The "Little American Girl" who figures in the pantomime is characterized by the clicks of a typewriter simulated by the toneless mechanism of tuba pistons. Strauss' wind-machine, once so startling, is now relegated to the cautious conservatism of the classics. In spite of its willful eccentricity, however, the Satie number conveyed the impression that the composer was in a sense the master of his queer medium of expression. A diminutive "Overture" by Francis Poulenc and a "Nocturne" by Georges Auric savored of experimentation.

M. Milhaud adhered to normalcy in selecting the first half of the program, which included a Concerto in D by Philip Emmanuel Bach, scored for small orchestra by Maximilian Steinberg; Mendelssohn's "Italian" Symphony and Bizet's second "L'Arlesienne" suite. His readings were individual ones. Romanticism made way for harsh punctuation and stentorian proclamations in the Bizet numbers. The "Pastorale," under M. Milhaud's treatment, became one of the

loudest bucolic tone pictures on record.

Gounod's "Roméo et Juliette," sung by the Metropolitan Opera Company at the Academy of Music on Tuesday of last week, introduced Lucrezia Bori and Beniamino Gigli in the titular rôles, with support by a generally capable cast. The opera was handsomely staged.

Albert Coates, substituting for Walter Damrosch, led the New York Symphony in an enjoyable concert at the Academy on Jan. 18, giving authoritative readings of Strauss' "Don Juan," Glazounoff's infrequently heard Sixth Symphony, and Delius' "On Hearing the First Cuckoo in Spring." The soloist was Maria Ivo-gün, whose clear and flexible soprano was heard to advantage in Handel's "Sweet Bird" from "Il Penseroso" and in the difficult aria, "Märtern Aller Arten" from Mozart's "Entführung aus dem Serail."

Thaddeus Rich, assistant conductor of the Philadelphia Orchestra, conducted that organization in a well-balanced standard program in the Academy on the afternoon of Jan. 19 and on the following evening. The program listed the Fourth Symphony of Tchaikovsky, Charpentier's "Impressions of Italy" and the "Tannhäuser" Overture. Dr. Rich's readings were sound and effective.

After his brief European excursion, Leopold Stokowski will resume the baton of the Philadelphia Orchestra at the concerts in the Academy this week. Mr. Stokowski sailed for home last Saturday on the Mauretania.

## URGES EASTER CAROLING

Community Service, Inc., Issues Song Bulletin by P. W. Dykema

A campaign to foster carol singing at Eastertime has been started by Community Service, Inc., aiming to make such observances at this season as common as at Christmas. The organization has issued a free bulletin, "Stories of the Easter Carols," by Peter W. Dykema of the University of Wisconsin.

Outdoor musical services on Easter morning, such as were celebrated last year in several cities, including San Diego and Macon, are recommended. It is suggested that each group of singers should consist of from eight to sixteen voices, with accompaniment by one or more instruments. The cooperation of local newspapers is invited in a "Learn a Carol a Day" Campaign, the words of one of six well-known hymns to be published daily during the week before Easter Sunday. The organization has prepared song sheets giving the text of the six carols and special collections of standard hymns giving both words and music, which may be had for a nominal price upon application to its New York headquarters.

HOMESTEAD, FLA.—The two High School Glee Clubs, under the leadership of Mary Ohl; the High School Orchestra; Marie Campbell and Richard Fuchs, pianists, and Cyrus Jordan, violinist, were heard at a recent meeting of the Parent-Teachers' Association.

MIAMI, FLA.

Jan. 27.—A program of compositions by Mana Zucca was played by twenty-

nine pupils of Mrs. L. B. Safford at an annual reception given by the composer. Several contests for the playing of particular works resulted in awards of first honors to the following: Beatrice Goldenblank, Agnes Hill, Clarence Reuer, Katherine Thompson, Doris Cromer and Theodor Seidenberg.

A. M. FITZPATRICK.

LAKE CHARLES, LA.

Jan. 27.—Stella Champagne, seventeen-year-old pianist, was presented in recital by the Symphony Club of this city, under the sponsorship of Eugenie Wehrman-Shaffner, on Jan. 23. The proceeds of the recital will be devoted to the musical education of the young artist.

S. L. Rothafel, manager of the Capitol Theater, New York, was recently made an honorary member of Local 802, American Federation of Musicians.

Jeanne de Mare, assisted by Barbara Maurel, mezzo-soprano, and Frederick Bristol, pianist, gave a lecture-recital on "Modernism in Music" at the New York home of Mrs. Fenton B. Turck on the afternoon of Jan. 15.

Norman Johnston, baritone, was guest of honor at the birthday luncheon given by the Life as a Fine Art Club at the Hotel Astor, New York, on Jan. 10. He was heartily applauded for his singing of a group of songs.

Elsa Stralia, soprano; Joseph Hollman, cellist, and Jeannette Sherman appeared in a recent musicale given by Viscountess Maitland at her New York home in Madison Avenue. The accompanists were Mrs. Claude Beddington and Mrs. Yeatman Griffith.

Cecil Arden, mezzo-soprano of the Metropolitan Opera, will appear as soloist with the People's Chorus in its Aeolian Hall concert on Jan. 30, singing an aria from "La Juive" and a group of songs. Miss Arden appeared at the meeting of the New York Press Club on Jan. 8.



Mme.

Tamaki Miura

Japanese Prima Donna Soprano

Just returned from triumphal concert tour of JAPAN and HAWAIIAN ISLANDS.

On tour with SAN CARLO OPERA COMPANY Season

Photo © Nipin 1922-1923.

Concerts and Recitals given in costume with Maestro Aldo Franchetti, Composer, at the piano. For concert dates, season 1922-1923, address:

JULES DAIBER

Aeolian Hall, New York

## NEW ORLEANS SPREADING MUSIC IN THE SCHOOLS

## Citizens in Many Towns Actively Push Song Campaign—Conductor Speaks to Teachers

NEW ORLEANS, Jan. 27.—The scheme of community music inaugurated in Gretna and adjacent towns a few weeks ago is extending rapidly to all parts of the Jefferson Parish. All the schools, public and parochial, are being visited, and the children taught how certain songs should be sung. Music Night was observed on Jan. 14 in Gretna, when the program, conducted by L. S. Pilcher, included patriotic and folk songs. Committeemen are being selected in Westwego, Marrero, Harvey, Gretna and McDonoughville to forward the work. At a largely attended meeting of citizens of Westwego, the movement was endorsed by a number of speakers, and community singing was led by Mr. Pilcher. A song leaders' class has been organized at Gretna. Efforts are being made to form an orchestra at Gretna with Mr. Morrill of the High School as conductor.

George Paoletti, conductor of the Boys' High School Orchestra, was the speaker at the meeting of the New Orleans Music Teachers' Association at the Grunewald Hotel on Jan. 13. There was a musical program after the lecture.

Isabel Cline of Chicago, who is spending the winter in New Orleans, gave an interesting recital before the Friday Afternoon Club recently. Mrs. Meyer S. Prince was accompanist.

Annabelle Burk, soprano; Edmund Wheelahan, baritone; Mabel Blais, 'cellist; Harby Kreeger, violinist; Catherine Kearney and Edward Hebert, readers, and Jeanne Marie Chalona and Bernard Shields, who gave a dramatic scene, contributed the program at a recent meeting of the Literary and Musical Club.

HELEN PITKIN SCHERTZ.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.



EDWIN

SWAIN

BARITONE

EIGHT RE-ENGAGEMENTS

Orlando, Fla. ....	Feb. 1
Miami, Fla. ....	Feb. 3
Miami Beach, Fla. ....	Feb. 4
West Palm Beach, Fla. ....	Feb. 5
Ocala, Fla. ....	Feb. 6
Sarasota, Fla. ....	Feb. 8
St. Petersburg, Fla. ....	Feb. 9
Jacksonville, Fla. ....	Feb. 20
Palatka, Fla. ....	Feb. 26
Winter Park, Fla. ....	Feb. 28

"Won his audience with a big sympathetic well-pleased wealth of tone. He sings with intelligence, has fine diction." —Albany Evening News, Jan. 24.

"... Possesses a great voice received with the plaudits of his hearers." —Albany Times-Union, Jan. 24.

March in New York

EDWIN SWAIN MANAGEMENT  
323 West 89th St. New York

"A Symphony Orchestra in Brass"  
**THE GOLDMAN BAND**  
EDWIN FRANKO GOLDMAN  
Conductor  
202 Riverside Drive New York

**GRACE STEVENSON**  
Concert Harpist and Teacher  
317 West 98d St., New York, Riverside 7988  
Mgt. MOLLIE CROUCHER  
Metropolitan Opera House Bldg., New York

**AMY Ellerman**  
CONTRALTO  
570 West 156th Street, New York City.  
Phone Billings 1593

**J. C. de ARTEAGA**  
Concert Pianist and Pedagogue  
(CHOPIN-MATHIAS SCHOOL)  
STUDIO: NO. 8, STEINWAY HALL  
109 E. 14th St., New York  
(Thursdays)

**GORDON THAYER**  
PIANIST AND TEACHER  
Technical Re-Education a Specialty  
Address: 876 Park Ave., New York.

**Messrs. Paterson Sons and Co., Ltd.**  
MUSIC PUBLISHERS  
Glasgow, Edinburgh and London  
Announce the opening of An American Agency at  
110 East 31st St., New York City  
Phone Madison Square 6915

**Frederick Gunster**  
TENOR  
Exclusive Management  
HAENSEL & JONES, Aeolian Hall, New York

**ROBERT G. WEIGESTER**  
Teacher of Singing

LOUISE WEIGESTER, Associate

Tone Production  
Song Interpretation  
Repertoire

Special Coaching in  
Oratorio—Opera  
Church—Concert

Prospectus Upon Request

Studio: 862-863 Carnegie Hall, New York City

**PEABODY CONSERVATORY**

HAROLD RANDOLPH, Director

BALTIMORE, MD.

The oldest and most noted Conservatory in the Country

Circulars mailed

**GUILMANT ORGAN SCHOOL**

**WILLIAM C. CARL, Director**  
A Thorough Education for the Organist  
17 EAST 11TH ST., N. Y.



# People And Events in New York's Week

## STRAUS GIVES MUSICALE

### Winners of Stadium Auditions Heard at Ex-Ambassador's Home

A reception and musicale in honor of visiting delegates to a convention of Synagogues and Sisterhoods was given at the home of Oscar S. Straus in West Seventy-sixth Street on Thursday evening, Jan. 25. The artists heard were Mrs. Frank Sheridan, mezzo-soprano; William Simmons, baritone, and Frank Sheridan, pianist. The latter two had been chosen by the auditions committee as soloists for the Stadium Concerts last summer.

Mrs. Sheridan gave felicitous interpretations of several Negro spirituals, including the popular "Deep River." Mr. Simmons in resonant voice sang artistically the "Pagliacci" Prologue, Huhn's "Invictus," Speaks, "Road to Mandalay," and other numbers. A good piano style, command of pleasing tone and a serviceable technique were disclosed by Mr. Sheridan in a colorful performance of Liszt's "Campanella" and numbers by Beethoven and other composers.

R. M. K.

### Art Museum Concert Draws Crowd

The third symphony concert in the series at the Metropolitan Museum of Art, given under the leadership of David Mannes, was attended by 6000 persons on the evening of Jan. 20. The program included Beethoven's Fifth Symphony, Rossini's Overture to "William Tell," the Prelude to "Meistersinger," Saint-Saëns' "Swan," played by Lucien Schmit, cellist, and numbers by Lully, Debussy and Tchaikovsky. A second series of Saturday night concerts at the Museum will be given under the leadership of Mr. Mannes in March.

### Music Optimists Give Second Program

The American Music Optimists and the Bel Canto Society gave their second concert of the season at the Waldorf-Astoria on the evening of Jan. 23. The program was given by Harry Blostein, violinist, who is a pupil of Maximilian Pilzer; Rea Stella, mezzo-soprano, in numbers by Bizet, Moussorgsky and Mana Zucca; Edward Lankow, bass, formerly of the Metropolitan and Chicago Opera Companies; Eugene Uhlig, double-bass virtuoso, and Vera Jachles, pianist, who was heard in numbers by Chopin, Scriabine, Mana Zucca and Rachmaninoff. The accompanists were Morris Wolfson and Marta Stuart. I. L. Dreebin gave a short talk on the work of the Society, whose aim is to advance the cause of American music and musicians and to help needy students.

### Elsie Lyon a Soloist at Emanu-el

Elsie Lyon, concert singer of New York, has been appointed contralto soloist of Temple Emanu-el. Miss Lyon has appeared successfully as an oratorio singer and met with special favor as soloist with the Schola Cantorum of New York last season. Her success was repeated recently in a recital in the Town Hall. Her early studies were prosecuted in this country, after which she went abroad to study with Lamperti and other famous masters. For the last few years she has been singing in concert and teaching in New York and has coached a number of concert and opera singers.

### Artists Honored at Saenger Reception

Sigrid Onegin, contralto of the Metropolitan Opera Company, and Alexander Siloti, pianist, were the guests of honor at a reception given by Mr. and Mrs. Gustav Saenger and Augusta Gloria Marks in their New York studio on the evening of Jan. 20. A musical program was given by William Simmons, baritone; Edith Marion, soprano; Mrs. William Greenfield and Madeleine Marshall, pianists. Mr. Siloti played several Bach Preludes. Among the guests were Oscar Saenger, Dr. Fritz Penzoldt, Francis Macmillen and his fiancée, Lillian Muir, Herbert F. Peyser and others.

### Knafel Pupils Divide Scholarship

A scholarship contest at the piano studio of Morton B. Knafel on Jan. 21 resulted in a division of the award between Jennie Perlmann and Pauline Golding, each of whom will receive a half year's free tuition. The prize was offered by a patron of music and was competed for by

five students. Among the judges were Arthur Lesser and Elizabeth Strauss. Miss Perlmann played works by Liszt, Scarlatti, Beethoven and Grainger. Miss Golding displayed her musicianship and training in pieces by Schubert, Palmgren and Leschetizky. The others who appeared were Sara Gelfer, Clara Chalfin and Louis Rubin, each of whom showed good schooling in advanced compositions.

### To Make Début with City Symphony

Enid Watkins, soprano, who has come to New York lately from California by way of London and Paris, where she was a scholarship student at the American Conservatory at Fontainebleau during the summer of 1921, winning the first prize, will appear as soloist with the New York City Symphony in its Town Hall concert on the afternoon of Feb. 7. Miss Watkins has sung with success in Paris and London, being especially heralded for her interpretation of modern French songs.

### Haywood Teachers Active

Teachers from various parts of the country who have attended the Haywood Institute are active in their respective centers on behalf of Universal Song. Ellen Hughes of Sacramento, Cal., has five classes, with twenty-five persons in each class, as part of her regular school work. Agnes Boland has organized a new class at Rockland High School in South Natick, Mass. Margaret H. Perkins, director of music in Upper Darby, Pa., has introduced Universal Song in her classes as a regular high school subject. Mr. Haywood's principles are also being introduced at Waldorf Lutheran College in Forest City, Iowa, by Oscar Lyders, director of music. Five classes have already been organized. Walter S. Edwards of Stamford, Conn., has organized two new classes as part of his regular school work.

### Frances Newsom Sings

Frances Newsom, soprano, appeared in a joint recital with Kemp Stillings, violinist, at the home of Mrs. R. L. Beckwith, East Sixty-first Street, New York, on Jan. 30. Miss Newsom will sing for the Mothers' Club of New York on Feb. 14. She is a pupil of Mme. Melaine Guttman-Rice and sang at her own home with other pupils from the same studio on Jan. 28.

### Mrs. Bready Lectures on Wagner's "Ring"

Mrs. George Lee Bready was heard recently in a series of Opera Recitals in Maryland, including a recital on Debussy's "Pelléas et Mélisande," under the joint auspices of the Arundell Club and the Baltimore Federation of Women's Clubs at the Arundell Club in Baltimore. She also gave a lecture on the same opera before the students of Hood College. Mrs. Bready has just begun a series of four recitals on the Wagner "Ring" Cycle at Miss Dow's School at Briarcliff Manor, N. Y.

### Crooks to Sing with Orchestra

After having appeared several times this season as soloist with the New York Symphony, Richard Crooks, tenor, has been engaged for another orchestral appearance with the Trenton Symphony, Gustav Hagedorn, conductor, on March 5. He will be heard in an aria and a group of songs. Mr. Crooks has also been engaged for a performance of "Faust," to be given in concert form in Norwalk, Conn., on Feb. 7.

### Englewood Hears New York Artists

The New York Chamber Music Society gave a concert under the auspices of the Englewood Orchestral Association in the High School Auditorium of Englewood, N. J., on the evening of Jan. 20. The organization, which was heard in Englewood last season, was welcomed in a program that included works of Beethoven, Grainger, Pirani and Albert Stoessel. Carolyn Beebe, founder and pianist of the ensemble, Mr. Stoessel and Gustav Langenus gave talks on the music played.

### Mme. Freid to Play in Aeolian Hall

Sara Sokolsky-Freid, who has been heard in New York in former seasons in the dual rôle of organist and pianist, will give her first New York recital, de-

voted wholly to compositions for the piano, in Aeolian Hall on the evening of Feb. 13. Besides pieces by Bach, Brahms and Schubert, she will give a first performance of three numbers by Guenther Kiesewetter, dedicated to the pianist, a Prelude and Fugato for Right Hand Alone, a Minuet from Sonata in E Minor and a Scherzo. Her final group will include works by Ravel, Alkan, Rozycski, De Falla and Liszt.

### Fellows Pupils Appear as Soloists

Charles Stuart, tenor, and Blanche Hoff, contralto, pupils of Townsend H. Fellows, appeared as soloists in the Peddie Baptist Church, Newark, N. J., on Jan. 21, giving works by Sullivan, Nevin, Roberts and Buck. The church choir has been directed for several years by Mr. Fellows, who was formerly one of the leading baritones in concert and oratorio. For thirteen years he was soloist at the Church of the Incarnation, New York, and later at Grace Church. He was a favorite pupil of Ferdinand Sieber and possesses the valuable musical library of that teacher, which was left to him at the death of Mme. Sieber.

### Scene from "Hérodiade" at Rivoli

A scene from Massenet's "Hérodiade" was sung by Marcel Salesco, baritone; Miriam Lax, soprano, and Inga Wank, mezzo-soprano, at the Rivoli Theater, during the week beginning Jan. 28. Liszt's Thirteenth Rhapsody was played, with Hugo Riesenfeld and Frederick Stahlberg alternating at the conductor's stand. A Tango by Albeniz and Glazounoff's "Grand Pas Espagnole" were danced by Vera Myers and Paul Osgard. Rimsky-Korsakoff's "Schéhérazade" Suite was played by the orchestra at the Rialto Theater, under Mr. Riesenfeld and Joseph Littau. Princess Nyota Nyoka made her first appearance at this theater in a "Danse Bedouine" to music by Naggiar. A male quartet sang other numbers.

### De Koven Music at Capitol Theater

The Overture to De Koven's "Robin Hood" was played by the orchestra under Erno Rapee at the Capitol Theater, during the week beginning Jan. 28, when the film drama of the same name, with Douglas Fairbanks, was shown. The specially assembled orchestral score for the production included other excerpts from the operetta, as well as Old English music in arrangement by the theater's musical staff.

### Russian Pianist to Make Début

Isidor Achron, a pianist who has lately arrived in America from Russia, will make his New York début in a recital in Town Hall on the afternoon of Feb. 4. He is a native of Warsaw and was at one time a pupil of Mme. Leschetizky. Mr. Achron has been heard in the principal cities of Russia and in the music centers of other European countries.

### Miss Thursby Gives Musicale

Albert Stoessel, violinist and conductor of the Oratorio Society of New York, and Marta Watkowska, contralto, were the guests of honor at the third of Emma Thursby's studio musicales on the afternoon of Jan. 19. An informal program was given by Mme. Watkowska, who is a pupil of Miss Thursby; Yosie Fujiwara, Japanese tenor, who will make his Aeolian Hall début on Feb. 3, and Murray Feldman, seven-year-old violin pupil of Michael Posner Baxte. Mme. Watkowska, who has sung with the Chicago Opera Company and also at Covent Garden, London, and at the Constanzi Theater in Rome, will be heard in public shortly, after an absence of five years. The accompanists were June Burgess, Leroy Shield and Ludmila Wetche.

### Stojowski Pupil Re-engaged

Anne Rockefeller, pianist pupil of Sigismund Stojowski, gave a recital before the New Jersey State Federation of Women's Clubs at Spring Lake, N. J., on Jan. 15. Miss Rockefeller made a distinct impression upon her audience and was engaged for another concert later in the season.

### Pupils of Ada Soder-Hueck Active

Edgar Gray, bass soloist at Calvary Baptist Church of Washington, D. C., sang for President Harding and mem-

bers of Congress at the home of Representative Mann recently. Mr. Gray has organized the National Male Quartet, which is giving several concerts in Washington this season. Elsie Lovell-Hankins, contralto soloist at the Christian Science Church of Providence, R. I., was soloist with the Monday Choral Society of that city on Jan. 19, meeting with the enthusiastic approval of a large audience. Bernard Schram, tenor, of Washington Heights Congregation, New York, appeared before the Y. M. H. A. on Jan. 14. He sang an aria from "La Juive" in artistic manner and was compelled to add several encores.

### Patterson Artists Heard in Series of Intimate Musicales

The first two of a series of intimate recitals were given by Idelle Patterson, coloratura soprano, in the studios of A. Russ Patterson on the afternoon of Jan. 14 and 21. The assisting artists on the respective dates were Ruth Kemper, violinist, and Lucille Orrell, cellist. Forthcoming recitals will be given by Rose Dreeben, soprano, and Janet Watts, soprano.

### Stillman and Pupils Give Musicale

Louis Stillman, pianist and teacher, appeared with a number of his pupils in a program at his studio in West Seventy-second street on the afternoon of Jan. 28. Mr. Stillman was heard in Beethoven's Rondo in G, a Schumann Novelette and numbers by Wagner-Liszt and Bach. Others who took part in the program were Ruth Stern, Thurston Shays, Edith Schiller, Gertrude Tasgal, Katherine Neuschwander, Emily Samson, Beulah Kassel, Anna Miller, Rose Meltzer, Adelaide Shays, Sophie Meltzer, Flora Fleischer, Grace Cowling and Millicent Perskin.

### Nevin and Milligan to Present American Songs in New York

Olive Nevin, soprano, and Harold Milligan, composer-pianist, will be heard in the first New York presentation of their program, "Three Centuries of American Song," in the Town Hall on the evening of Feb. 15. The program is the result of many years of research and will include numbers which have not been heard in New York.

### Russian Trio Heard with Two Soloists

The Russian Trio was heard in concert at the home of Mrs. Randolph Guggenheim on Jan. 21, with Mme. Raymond Delaunoy, mezzo-soprano, and Muk de Jari, tenor, as soloists. Mme. Delaunoy sang Korngold's "Liebesbriefchen," Messager's "Chanson de Fortunio," and songs by Strauss and Tosti. Mr. de Jari gave numbers by Duparc, Debussy and Bizet. Beethoven's Trio, Op. 11, and Tchaikovsky's Trio Op. 50, were given under the leadership of Eugene Bernstein.

### Club Re-Engages Amy Ellerman

Amy Ellerman, contralto, was the soloist at the 164th anniversary celebration of the birth of Robert Burns, given by the New York Caledonian Club at the Hotel Brevoort on the evening of Jan. 25. Miss Ellerman made a distinctly favorable impression and was immediately engaged to appear in the annual concert of the Club at the Commodore Hotel on March 2. She gave a joint recital with Calvin Coxe, tenor, at the Jewish Center in Brooklyn on Jan. 28.

### Gescheidt Artists Sing in Baltimore

Pupils of Adelaide Gescheidt were heard in Baltimore in consecutive weeks in January. Della Samoloff, soprano, appeared for two weeks as soloist at the Rivoli Theatre. Irene Williams, soprano, and Judson House, tenor, were heard in two performances of "Cosi Fan Tutte" with the Hinshaw Company on Jan. 4, and Richard Crooks, tenor, gave a joint recital with Alexander Siloti, pianist, on Jan. 16.

### Warford Pupils Give Program

Emily Hatch, soprano, and Joseph Kayser, baritone, pupils of Claude Warford, gave the first in a series of musicales at the Warford Metropolitan Opera House studios on the evening of Jan. 20. The program included arias in German and Italian and songs in French and English. Miss Hatch was especially applauded in Ralph Cox's "Aspiration," and Mr. Kayser received many recalls for his singing of Warford's "The Last Wish" and German's "Rolling Down to Rio."

[Continued on page 43]



## Existence of Music Students' League Menaced, Several Members Complain

**T**ROUBLE has arisen in the Music Students' League, which came into existence in New York in April, last year, with high aims for the benefit of those who are studying. Some of the members allege that the disaffection has spread so far that the usefulness of the League has been largely destroyed, and its existence threatened. On the other hand, J. Fletcher Shera, the president, emphatically denies that any serious disruption has occurred, and says the League is a very live organization.

It is alleged that the students have been practically denied any voice in the control of the League, and that proposals they have made for its advancement have been continually ignored by the officers, if not treated with open hostility. It is stated, as a proof of the lack of interest in the League, that the meeting-room at the Musicians' Club is now of ample size for those who attend, though at first it was uncomfortably crowded, even in the summer months.

F. Melnikov, one of the members, alleges that the officials exhibited a hostile attitude toward the *Bulletin*, the news sheet published by the students. "All the enthusiasm and latent talent of the members," says Muriel M. Anderson, "should be directed into the proper channels, but this is certainly not being done under the present officers." "The reason I do not go any more to the League's meetings," says Gladys Armellini, "is that they were not worth the effort. There were far too much talk and too little real action toward achieving what the League set out for."

"All the good that our efforts have created has been hopelessly quashed by the inexplicable behavior of several of the League's officers," is the view of John Picorri, who is conducting a dramatic circle which is doing good work. Dorothy Adrian, Mae Hall, and William H. Wells, an associate member who has since resigned, corroborate the statements that the League has failed in its purposes.

"To enlist the support of the patrons of music in the interest of worthy and needy students," is announced by the League as one of its aims. On this point, another of the students gives his experience: "At first I used some of the money I had saved, but this soon gave out, and now I depend wholly upon what my mother can give me. Remembering the wonderful promises made by our worthy president, Mr. Shera, regarding part-time employment, and deriving help from the famous Juilliard Foundation, I spoke to him of it, and he promised

to help me. It is now nearly two months since, and the only answer I have received is that Dr. Noble is too busy to bother."

Josephine Dowler, an associate member, who founded a flourishing circle for the study of opera, and has been guiding it for the past four months with the aid of Charles Trier as coach, with excellent results, supports the statements of students as to disruption in the League.

"This was a great movement, to encourage and assist students who otherwise would be strangers in a great city," she says, "and it is a thousand pities that it has fallen into its present state."

Mr. Shera, the president, questioned in regard to these complaints, denied that the students had been treated automatically. "Their wishes, he said, 'have been consulted in every possible way, but we have tried to direct the work of the League along sound lines, and to prevent the members from rushing hastily before the public without due preparation.' The *Bulletin* project was not opposed, he said, but he and Dr. Noble of the Juilliard Foundation, who is first vice-president of the League, counseled delay in publishing this news sheet until the League had been more firmly established. The students, however, at a meeting from which the president was absent, took issue to issue the *Bulletin*. "They had no authority to do this, as the League is an incorporated body, and the proper course to take is that followed in any other corporation," said Mr. Shera. "Suggestions should be made by the members to the governing board, the body which must decide whether these suggestions shall be carried into effect or not. We have continually asked for these suggestions, and provided a question-box for the purpose, but only three or four have been received through this box."

The League, Mr. Shera affirmed, was steadily working for the aims it had set for itself, and these could not be accomplished in a few days. There were any number of cases similar to that mentioned for which they would be glad to obtain help from the Juilliard Foundation, but the money from that Foundation was to go to native-born Americans first. The officers were entirely in favor of public appearances for the students, but they thought they ought to wait until they were ready for these public appearances. The attendance, it was true, had fallen off, but the holidays were responsible, and now the numbers at the meetings were increasing.

Florence Mendelssohn, the secretary, states that the agitation is the work of a disgruntled few, who desired to run things in their own way.

are "A Little Funeral March" by Lord Berners and "The Hurdy-Gurdy Man" by Goossens. There will also be two other compositions by the pianist, and the moderns will be further represented by a work of Ravel and the Goossens "Bacchanal." The program will also include works by Beethoven, Bach, Chopin and Liszt. This will be Mme. Leginska's first New York recital in several years.

### Singers Heard at Players' Club Dinner

Artists heard at a recent Sunday dinner of the Players' Club, New York, presided over by Howard Neiman, included Helen Leveson, mezzo-soprano; Gina Ciaparelli-Viafora and Irma Bartholomew, sopranos; Helen Thomas, contralto, and Mr. de Gregori, baritone.

### Many Bookings for Colin O'More

Colin O'More, tenor, will give his third New York recital of the season in Carnegie Hall on the evening of March 6, and will sing in Symphony Hall in Boston on March 11. Other forthcoming engagements include concerts in Middletown, N. Y.; Lowell, Brockton, Fitchburg, Taunton and Worcester, Mass.; Providence, Wilmington, Baltimore, Raleigh and Greensboro.

### Idelle Patterson Active in Concert

Idelle Patterson, coloratura soprano, has been unusually active during the last two months, having fulfilled numerous engagements in and near New York. These have included appearances in Lancaster, Pa., at the Seventh Regiment Armory in New York, at the Brooklyn Academy of Music, Ridgewood, N. J., Binghamton, N. Y., for the Woman's

Club in Brooklyn, in the concert for the Police Square Club at the Hotel Commodore, as soloist for the Near East Relief, and two intimate recitals at her home studios.

### SINGERS AND ORCHESTRA AID IN PASTEUR TRIBUTE

Westchester Art Society, Léon Rothier and Frances Peralta Participate in Centennial Program

Music had a part in the tribute paid to the genius of Louis Pasteur at a meeting held at Town Hall Sunday evening, under the auspices of the Pasteur Centennial Central Committee. The meeting was conducted by Brig.-Gen. S. Herbert Wolfe, the presiding officer being J. J. Jusserand, ambassador from France to the United States. The life and achievements of the celebrated scientist were reviewed in addresses by representative members of various professions. M. Jusserand, Dr. Nicholas Murray Butler, president of Columbia University; Dr. John Huston Finley and Dr. George David Stewart were among the speakers.

Léon Rothier, bass, of the Metropolitan Opera Company sang "La Marseillaise" with fiery enthusiasm and Mme. Frances Peralta the "Star-Spangled Banner." The program was further interspersed with music by the orchestra of the Westchester Musical Art Society under the baton of Bernard Sinsheimer. This organization, making its first appearance in New York, played creditably Saint-Saëns' Prelude to "Le Déluge," the Gavotte from Massenet's "Manon," Schubert's "Marche Militaire" and a Handel Concerto for string orchestra. C. O.

### WASHINGTONIANS IN OPERA

Schwarz Aids in Fine Performance of "Rigoletto"—Three Concerts Given

WASHINGTON, D. C., Jan. 27.—The Washington Opera Company, Edouard Albion, general director, gave a fine performance of "Rigoletto" on Jan. 22. Joseph Schwarz, formerly of the Chicago Civic Opera Association, was the outstanding artist and Bertha Crawford, Canadian coloratura, was a delightful *Gilda*. Arturo Papalardo conducted.

The Flonzaley Quartet gave the first of its series on Jan. 22 with a program that included Haydn's B Flat Quartet, Novak's Quartet in G Minor and Frank Bridge's "Londonderry Air."

The Cleveland Symphony, under Nicolai Sokoloff, played here on Jan. 21. Franck's Symphony in D Minor and Loeffler's "La Mort de Tintagiles" were the chief numbers. Mrs. Wilson Greene was the manager.

Fritz Kreisler drew a packed house for his recital. Besides other numbers he played Grieg's Sonata in C Minor and Max Bruch's Concerto in G Minor. The audience was so insistent in its demands for more that Mr. Kreisler added many encores.

### INDIANAPOLIS HAILS MUNZ

Young Polish Pianist Impresses Large Audience—Mozart Opera Heard

INDIANAPOLIS, IND., Jan. 27.—The second of a series of concerts under the direction of the *Matinée Musicale* brought the young Polish pianist, Mieczyslaw Münz, who was greeted by a large audience on Friday afternoon, Jan. 19, at the Murat Theater. He came unheralded, taking the place of Mr. Prokofief, and he left with the laurels which go only to a great pianist. His program included a Bach Toccata and Fugue, a César Franck Suite, Chopin and Debussy groups and two exquisitely played "Music Box" trifles by Sauer and Friedman.

On Monday evening, Jan. 15, Mozart's opera, "The Impresario," was given by the William Wade Hinshaw singers at Caleb Mills Hall before a large and appreciative audience. In the cast were Percy Hemus, Lottice Howell, Hazel Huntington and Francis Tyler. The piano accompaniments were played by Mrs. Gladys Craven. The engagement was sponsored by the Federation of Indianapolis Public School Teachers.

PAULINE SCHELLSCHMIDT.

### Edith Harper Sings in Elizabeth

Edith Baxter Harper, soprano, appeared as soloist in the annual concert of the Liederkrantz of Elizabeth, N. J., Carl Hein conductor. She sang the aria from the first act of "Lohengrin" with fine dramatic effect, and added Liszt's "Lorelei."

## PASSED AWAY

Mrs. Henrietta Barnes Farrar

Mrs. Henrietta Barnes Farrar, mother of Geraldine Farrar, died at her home in New York of pneumonia and a heart affection on Jan. 24. Her husband, Sydney Farrar, was at her bedside, but Miss Farrar was absent on a concert tour of Quebec. When communicated with by telegraph, the singer canceled her immediate recital engagements and left by the first train for New York. Mrs. Farrar, who was fifty-nine years of age, was born in Stoneham, Mass. She was married at the age of seventeen, her husband later playing professional baseball with the Philadelphia National team. Their daughter, who is the only child of the union, was born in Melrose, Mass., in 1882.

Walter Whiting

Walter Whiting, bass, died at his home in New York recently. He was born in Wilmington, Del., and was soloist in leading Episcopal churches in Chicago and Cleveland as well as Charlestown, Mass., where he made his home for some time, singing in the Old Stone Church. He came to New York about fifteen years ago and sang in several of the Old Trinity Church Chapels, including St. Paul's and in the Madison Square Presbyterian Church. Mr. Whiting is survived by his wife, who is also an accomplished musician. Death was caused by diabetes.

Yokin Victorievitch Tartakoff

Yokin Victorievitch Tartakoff, one of the leading operatic baritones of Russia, was killed in Petrograd on Jan. 24 in an automobile accident, according to a dispatch printed in the New York papers. Three other singers who were with him at the time were injured. Born in 1860, Tartakoff was graduated from the Petrograd Conservatory in 1881 and made his debut as a singer in Odessa. He was well known in the casts of the Marinsky Theater and gained popularity also in concert work in Berlin, Copenhagen and some of the English cities.

George Hentschel

GRAND RAPIDS, MICH., Jan. 27.—George Hentschel, violinist, died here on Jan. 19. Born in Kratzau, Bohemia, in 1865, he studied at the conservatory at Prague, where he was a classmate of Kubelik. He was for a time bandmaster in a marine band in the Austrian Navy, then organist at the Cathedral in Pola, Austria, and early in the present century came to America. For nineteen years he was leader of the orchestra at Powers' Theater in Grand Rapids, retiring to spend his last years in teaching the violin. He is survived by a widow and five children.

Salvatore Faggiana

Salvatore Faggiana, band conductor, died recently at the home of his daughter, Mrs. Alexander Mass, in Brooklyn, at the age of eighty-six years. He was born in Palermo, Italy, and served as bandmaster in the British and French navies and in the Union Army during the American Civil War. He was leader of the Brooklyn Navy Yard Band for many years.

George E. Nauman

CANTON, OHIO, Jan. 27.—George E. Nauman, who was the oldest living member of the once famous Grand Army Band, died at his home here on Jan. 15. He was seventy-five years of age. He joined the band at the time of its organization fifty-four years ago and was later historian of the organization.

Robert Bruce

LYNN, MASS., Jan. 27.—Robert Bruce, a singer well known throughout New England, died in the Lynn Hospital on Jan. 22. He won recognition several years ago as a member of the quartet of the Apollo Club of Boston.

Eva Hemingway

LAPEER, MICH., Jan. 27.—Eva Hemingway, for twenty years a vocal teacher in Grand Rapids and formerly correspondent in that city of *MUSICAL AMERICA*, died here recently while visiting her sister, Mrs. Helen Lamb.

## N. Y. People and Events

[Continued from page 42]

### Harold Land Sings in Yonkers

Harold Land, baritone, with the assistance of T. Tertius Noble, accompanist, and Paulding De Nike, cellist, was heard in recital in Yonkers, N. Y., on Jan. 25. Mr. Land presented a program of twenty numbers, sung in five languages, and was cordially received by a large audience. He was heard in a recent performance of Handel's "Messiah," given by the Newburgh, N. Y., Oratorio Society, and also appeared in a performance of Mendelssohn's "St. Paul" at the First Presbyterian Church, New York, under Dr. William C. Carl, on Jan. 28.

### Hudson Engaged for New York Post

Byron Hudson, tenor, who has been heard this season in many important engagements, has been chosen for the tenor solo position in the Church of the Divine Paternity, New York. The post was formerly occupied by John Barnes Wells. During the last year Mr. Hudson has been soloist of Old South Church, Worcester, Mass., succeeding Arthur Hackett.

### Leginska to Play Her Own Works

Ethel Leginska, pianist, will give no less than four compositions their first New York performance in her Carnegie Hall recital on Feb. 20. Two of these are by herself, "Dance of the Little Clown" and "At Night." The others



### Stokowski Finds Rare Works in Vatican Library

LEOPOLD STOKOWSKI, during his recent visit to Rome to conduct the Augusteo Orchestra, visited the Vatican Library, where, according to a dispatch to the Philadelphia Public Ledger, he discovered two rare old musical manuscripts. These are works of the fifteenth century for string orchestra, written in old-style "lunette," or diamond-shaped, notes. They are being copied by the Vatican authorities, and will be orchestrated by Mr. Stokowski, who contemplates performances of them by the Philadelphia Orchestra. The conductor, who sailed for the United States last Saturday, is bringing back with him some fifteen new scores, including works by Respighi.

### BANGOR EDUCATOR URGES SCHOOL MUSIC EXPANSION

Adelbert W. Sprague Calls Voice Training a Community Asset—Contralto and Organist Heard

BANGOR, ME., Jan. 27.—A plea for the development of public school music was made by Adelbert W. Sprague, head of the music department of the local High School, in Educational Week recently. "In music education three objectives must ever be kept in view," said Mr. Sprague, "the individual training of the boys and girls, the cooperative value of ensemble work in school music activities and the value of the product of these to the community." He urged the cooperation of private music teachers with the school authorities and stated that voice training was a particular necessity for participation in school and community programs.

As guest artist before the Phi Kappa Phi Sorority of the University of Maine Mrs. Carrie O. Newman, contralto, was heard in recital at The Inn on Jan. 18. A delightful program included numbers by Nevin, Cadman, Speaks and other composers. The artist is a pupil of Allen R. Haycock of this city.

Helena M. Tewksbury was chairman of a recent meeting of the Schumann Club at the First Baptist Church. "The Organ" was the subject of the program, and Miss Tewksbury presented works of Bach, Franck, Widor and other composers. Mrs. Emma Eames Redman, soprano, was another soloist.

JUNE L. BRIGHT.

### Gigli Sings in Sing Sing Prison

OSSINING, N. Y., Jan. 29.—Beniamino Gigli, tenor of the Metropolitan Opera Company, visited Sing Sing Prison on Sunday and sang for the 1100 inmates, who filled the prison chapel to overflowing and applauded the singer vociferously. Mr. Gigli sang nine songs, including numbers from the operas "Tosca," "Pagliacci" and "Marta," and some Italian folk-songs, which aroused great enthusiasm. Enrico Rosati was the accompanist.

NEW BRITAIN, CONN.—One of the most interesting concerts of the season was given in the Camp School auditorium by the New Britain Musical Club on Jan. 15. A program of folk music was given by the following members: Dorothy Latham, Harold Sjolander, Florence Parker, Doris Bradley, Herbert Anderson, John Lindsay, Ruth Schade, Lolia Littlehales, Theron Hart, Mrs. Stuart Upson and Violet Forster. Gertrude Hine presided and Ilga Harvey read a paper on the topic of the evening. The Women's Club presented the Mendelssohn Trio at its meeting on Tuesday afternoon, Jan. 16, at the Center Church. The trio consists of Theron W. Hart, pianist; Herbert Anderson, violinist, and H. G. Schaffler, cellist. They played a Bach Trio and numbers by Tchaikovsky, Nevin, Schytte and Pache. Each member of the trio was also heard in solos.

## Stars as Sponsors for Tenor's Daughter



Elena Antoinette Schipa Has a Christening Attended by Celebrities of Song. Left to Right: Mrs. Tito Schipa, Titta Ruffo (Godfather), Rev. Father Frederick Grossia, Amelita Galli-Curci (Godmother) with the Very Young Miss Schipa, and Mr. Schipa

WITH Amelita Galli-Curci as godmother and Titta Ruffo as godfather, any child ought to grow up with visions of a future in song, but when you add to such sponsors, the paternal interest of a Tito Schipa, it is fairly certain that the way to the opera house will lie plain if later years bring vocal gifts. Mr. and Mrs. Schipa saw the christening of their daughter, Elena Antoinette,

carried through with due ceremony, but with the unusual attendants mentioned, in New York on Saturday afternoon last. Rev. Father Frederick Grossia officiated, and the scene of the interesting formality was at 200 West Fifty-seventh Street. The invited guests included other celebrities of the musical world, in addition to Mme. Galli-Curci and Mr. Ruffo. The christening gift of the godfather was a diamond and pearl necklace.

## Los Angeles Chamber Music Concerts Include Program by Visiting Quartet

Emile Ferir and Florence Ringo Soloists with Rothwell Forces—Zoellners Introduce Suite by Emanuel Moor—Grace Wood Jess Gives Three Recitals in Santa Barbara

By Bruno David Ussher

LOS ANGELES, Jan. 27.—The concert given by the San Francisco Chamber Music Society in the Los Angeles Chamber Music Society series on Jan. 19 was one of unusual interest. The four musicians composing the organization—Louis Persinger, first violin; Louis Ford, second violin; Nathan Firestone, viola, and Walter V. Ferner, 'cello—have a quality of tone, a balance and a unanimity in their work that make their ensemble one of real beauty and finish. The program included Bach's Suite in B Minor, in which Elias Hecht, founder of the society, was flautist.

### Soloists with Symphony

Emile Ferir's eloquent viola playing was the artistic climax of the Popular Concert given by the Philharmonic Orchestra under Walter Henry Rothwell on Jan. 21. The audience called for the repetition of the Serenade from Charpentier's "Italian Impressions." Mr. Rothwell gave forceful interpretations of "Schéhérazade" by Rimsky-Korsakoff and the Introduction to the Third Act of "Lohengrin."

Florence Ringo, soprano, of San Francisco, revealed a voice of dramatic quality and of ample range and volume in "Ritorna Vincitor," from Verdi's "Aida,"

and the Romanza from "Adriano Lecouvreur," by Francesco Cilèa. Her voice had warmth and color, but lacked limpidness and flexibility through a needless striving for greater volume.

### Zoellners Introduce Moor Suite

The Zoellner Quartet gave Emanuel Moor's Suite for Two Violins and Piano, heard here for the first time, at the fourth concert on Jan. 15. It was played by Antoinette Zoellner, Amandus Zoellner and Joseph Zoellner, Jr. Joseph Zoellner, Sr., viola, joined the other members in Schumann's Quartet, Op. 41, No. 1, and the Tchaikovsky Quartet, Op. 11.

The Zoellner Conservatory of Music is meeting with success and has been active in giving a number of faculty recitals.

### Folk-Song Recital

Grace Wood Jess, interpreter of folk-songs in costume, gave three recitals in

### Gustav Holst Coming to Conduct His New Work at Ann Arbor

ANN ARBOR, MICH., Jan. 28.—After a series of negotiations by cable, the University School of Music has just announced that Gustav Holst, noted British composer, will come to Ann Arbor this spring to direct the University Choral Union and the Chicago Symphony in the performance of his new composition, "Hymn of Jesus," which will have its first presentation in America at the Ann Arbor Music Festival. Gustav Holst is musical director at Morley College, London, principal at St. Paul's Girls' School and conductor of a mixed chorus of five hundred voices in London. He is one of the most prominent of living British musicians. Several of his orchestral works have been favorably received in various American cities. HELEN M. SNYDER.

Santa Barbara in less than three weeks. W. H. Neidlinger, composer, of New York, is in the city on a mid-winter vacation.

### PITTSBURGH HAILS BAUER AND CASALS IN RECITAL

Joint Appearance Arouses Enthusiasm—Emil Telmányi Acclaimed—Free Organ Concerts

PITTSBURGH, Jan. 27.—One of the most interesting concerts of the year was given by Harold Bauer and Pablo Casals under the management of Edith Taylor Thomson at Carnegie Hall on Jan. 23. Both artists received an enthusiastic welcome for their playing of Bach, Brahms, Chopin and Grieg. On Jan. 26 the Art Society presented Emil Telmányi, violinist, in the same hall. The audience for this artist was very appreciative.

Harvey B. Gaul, organist, conductor and composer, sailed from New York on Jan. 20 for a Mediterranean cruise. Earl Truxell, pianist-composer, has just returned from New York, where he has been devoting the week to recording for the Ampico.

The regular free organ recitals were given at Carnegie Music Hall on Jan. 20 and 21 by Dr. Charles Heinrich and at Carnegie Music Hall, North Side, by Dr. Caspar P. Koch on Jan. 21. The second of T. Earle Yearsley's series of concerts at the East End Christian Church was given on Jan. 24. RICHARD KOUNTZ.

### CHATTANOOGA, TENN.

Jan. 27.—A decided impetus will be given to music in Chattanooga when the new auditorium is opened in December. It will have two concert halls, the larger of which will hold nearly six thousand persons. Jascha Heifetz was warmly applauded in a brilliant recital on Jan. 16. He played with remarkable technique, and the large audience demanded many encores. H. L. SMITH.

### Hanson to Manage Roderick White

Roderick White, violinist, will appear in concert next season under the management of M. H. Hanson. Mr. White is about to sail for Europe, where he will be heard in a series of engagements arranged for him personally by Mr. Hanson. He will return to America in the fall.

**MEHLIN**  
PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos

Manufactured by

PAUL G. MEHLIN & SONS

Warehouses, 4 East 43rd St. New York

Send for illustrated Art Catalogue



**Bush & Lane**

Years rich with experience and accomplishment back of this name vouch for extraordinary musical merit.

Bush & Lane Piano Co., Holland, Mich.

Grands  
of superior  
tone quality.

Cecilian  
Players with  
all-metal action.

**KURTZMANN PIANOS**

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE

C. KURTZMANN & CO., Makers

526-536 NIAGARA STREET  
BUFFALO, N. Y.

**WEAVER PIANOS**

AN ARTISTIC TRIUMPH  
WEAVER PIANO COMPANY, YORK, PA.



FEBRUARY 3, 1923

## "Preserve Music from Commercialism" is Inspiring Rallying Cry Raised at Fifth Annual Meeting and Dinner of Musical Alliance in New York City

Prominent Speakers in Compelling Addresses Stress Importance of Music and Indorse Plea for Cooperation to Advance Best Interests of Art—John C. Freund, President, Tells History of Alliance and Indicates Great Progress of Movement—Notable Speeches by Hon. Murray Hulbert, Joseph N. Weber, Maud Morgan, Herbert Witherspoon, Oscar Saenger, W. L. Coghill and Professor Fleck—Oscar G. Sonneck's Views on the American Composer

**T**HE KEYNOTE of the fifth annual meeting and dinner of The Musical Alliance of the United States was struck when enthusiastic applause greeted the speakers who proclaimed the determination to withstand to the utmost the effort being made to commercialize music as the theater has already been commercialized.

The emphatic, clean-cut declaration of the president of the Alliance as to the need of resisting the effort of a certain type of business men to cash in on all that has been done in years past to further the cause of music and to promote musical culture was warmly indorsed and emphasized by Joseph N. Weber, President of the American Federation of Musicians, with a membership of 150,000 and more, who urged the musicians and all those who stand for the higher interests in music to get together, as the members of his organization had found it necessary to get together, for self-protection.

A similar spirit animated the eloquent address of the Hon. Murray Hulbert, President of the Board of Aldermen; of Maud Morgan, vice-president of the National Association of Harpists; of Mme. Matzenauer, of W. L. Coghill of the John Church Company, of Prof. Henry T. Fleck of Hunter College, and was particularly evident in the earnest appeals made by Herbert Witherspoon and Oscar Saenger.

It was the largest and most enthusiastic annual meeting yet held by the Alliance, and was made distinctive by the number of prominent and representative members of the profession who attended at Hotel Brevoort.

### Many Notables Present

Among those present were the Hon. Murray Hulbert, president of the Board of Aldermen, and Mrs. Hulbert; Joseph N. Weber, president of the American Federation of Musicians; Mario Chamlee and Mrs. Chamlee, Margaret Matzenauer and Cecil Arden, all of the Metropolitan Opera Company; Mr. and Mrs. Herbert Witherspoon; Dr. William C. Carl, director of the Guilford Organ School; A. Buzzi-Pecchia, Professor Henry T. Fleck, of Hunter College; Baroness Katherine Von Klenner, president of the National Opera Club; C. M. Tremaine of the Bureau for the Advancement of Music; Marie Kieckhofer, of The Music League; Carl Fiqué, of the Musical Institute in Brooklyn, and Mrs. Fiqué; Mr. and Mrs. Alberto Jonas, Alexander Lambert, H. Whitney Tew, Dudley Buck, Maud Morgan, vice-president of the National Association of Harpists; Mrs. Antonia Sawyer, Mr. and Mrs. A. Valeri, Mr. and Mrs. G. Viofara, Dr. Carter S. Cole, W. L. Coghill, of the John Church Company; Sergei Klibanovsky, Kendall K. Mussey, of the Brooklyn Music School Settlement; Mrs. William Cowen, of the Stadium Concerts; Mrs. Lelia Cannes, president of the Women's Philharmonic Society; Mrs. Julian Edwards, Mr. and Mrs. Edwin Franko Goldman, Dr. P. M. Marafioti, Rosa Powell-Larsen and Skjold P. Larsen; W. Henri Zay, Pietro A. Yon, Emerson Whithorne, Mr. and Mrs. Theodore Kiendl, Alberto Bimboni, Myrtle Schaaf, Suzanne Keener, H. Burns, R. Schmidt, Dorothy Lawton, Mr. and Mrs. F. A. Thomas and Helen Thomas, Bruno S. Huhn, Mr. and Mrs. Ralph M. Maziotta, Ralph MacFadyen, Lazarus Monfried, Paul Kempf, editor of *The Musician*, and Mrs. Kempf; Josephine Dowler, Mr. Frederick Schlieder, ex-president of the New York Music Teachers' Association, and Mrs. Schlieder; Mrs. Alice A. Parker, Ethel Dobson, Bernard Sinsheimer, conductor Westchester Art Association; Mr. and Mrs. Troland Gardner, Mr. and Mrs. James A. Gallagher, Mrs. John C. Freund and Marjorie Freund, M. B.

Swaab, Mr. and Mrs. Leopold Levy, Mr. and Mrs. Oscar Thompson, Alfred Human, Reginald Burns, Carolyn Smykla, May Eller, Mr. and Mrs. W. J. Dougherty, Mr. and Mrs. Sydney Dalton, Mr. and Mrs. P. J. Nolan, John Alan Haughton, Mr. and Mrs. G. W. Harris, Catherine Oglesby, Viola Hyam, Edna P. Van Voorhis of the New York State Federation of Music Clubs, and others.

### Support from Many Friends

On rising, after the dinner, to commence the proceedings of the evening, the president of the Alliance, Mr. John C. Freund, said:

"Among those who had expected to be present but who have been prevented by professional engagements are William Wade Hinshaw and Mrs. Hinshaw. Mr. Hinshaw was called away and had to leave for Ann Arbor, Mich. In his letter he says:

"I am heart and soul with Mr. Freund and the fine work he is doing in connection with the Musical Alliance, and I want him to know that he may call on me to do anything in my power and that his call will not have been in vain."

"H. Godfrey Turner will not be in town but sends his best wishes for the success of the Alliance.

"Oscar Sonneck, editor of the *Musical Quarterly*, writes that he had a mishap at home and that he is out of commission, but he has sent a very interesting letter that refers to the American composer and his problems, which, if time permits, I will read.

"Marguerita Sylva would be with us, but as she writes she was ordered to bed by her doctor, but she is heartily in sympathy with us.

"Professional engagements prevented Antonio Scotti, Ernest Schelling and Francis Rogers from being with us.

"Titta Ruffo has sent me a most cordial message. He would have been with us but he had accepted an invitation to attend the dinner to the new Italian ambassador tonight. For the same reason, Giovanni Martinelli and his good lady are unable to be with us.

"Carolina Lazzari would be here but

she is on tour. Vera Curtis, too, found that she has also been forced to leave town to accept an engagement, as did Lenora Sparkes of the Opera.

"Christiaan Kriens and his wife would be with us, but he has to conduct in Morristown, N. J., tonight. He is one of our warmest friends.

"Giuseppe de Luca and Beniamino Gigli would be with us tonight with their wives but they have to sing in Philadelphia. A professional engagement also prevented Morgan Kingston coming.

"Paul Henneberg, director of the Young Men's Symphony Orchestra, sends enthusiastic indorsement and but for a professional engagement would be here.

"Good friends of ours are Frieda Hempel and her fine husband, William B. Kahn. They would be with us but she is singing in Kansas City tonight. They both send cordial greetings.

"Willard Howe, noted correspondent, sends a telegram of good will from Washington, D. C. But for conducting a concert of the St. Cecilia Society, Victor Harris would be with us. He sends greetings and words of encouragement and tells us that nothing but his concert tonight would have prevented him from being with us.

"There is an enthusiastic letter from Mrs. John F. Lyons from Ft. Worth, Tex. Mrs. Lyons, you know, is the president of the National Federation of Music Clubs. She writes: 'Mr. Freund's pioneer work both in speaking and writing has been a tremendous force in the musical progress of the country.' She also expresses her hope that the new year may bring full fruition of the ideals of the Alliance.

"Here is a letter that saddens me, which was dated as late as Jan. 9. It was from a man who was then lying on a sick bed but through his wife he sent his best wishes for continued success. He has since passed out. His name is George Hamlin.

"Here is a letter from a very distinguished woman who is heartily in sympathy with what we are trying to do. She writes that she has been forced suddenly to leave for the South and that she is greatly disappointed that she cannot be with us. The letter is signed Minnie Untermyer, wife of the noted and distinguished lawyer, Samuel S. Untermyer.

### Words of Encouragement

"Here are words of encouragement and good will from James Francis Cooke, editor of the *Etude*, who but for a meeting in Philadelphia tonight would be with us. He tried to get the meeting postponed, he says, but he was unable to do so.

"The well known teacher, William S. Brady, regrets that a previous dinner engagement of long standing prevents him being here, but he wants you all to know that we have his cordial good wishes and he hopes for great success for the Alliance.

"Mr. and Mrs. Ross David would have been with us but unfortunately Mrs. David is down with the grippe and has been in bed for some days. They send good wishes.

"From far off Muskogee, Okla., comes a telegram from Mrs. Leda S. Steele of the National Federation of Music Clubs wishing us success.

"Here is a letter from Congressman Charles F. X. O'Brien, who wishes us the best of good luck and renews his offer to aid in every way in Congress the purposes we have in view.

"But for having to leave town, Catherine Bamman, well known manager, would be with us. Jules Daiber and his wife were forced to go to Philadelphia yesterday or they would be with us.

"Here is a letter from a distinguished singer of times past; some of you may remember Gertrude May Stein, now Mrs. L. O. Bailey, who had to stay at home

with her husband who recently had an operation on his eyes. She expresses her regret and sends us a word of good cheer.

"Another veteran, Evelina Hartz, known to some of us, for years a distinguished member of the profession, writes that she can't come because she is ill, but hopes for success.

"Mme. Bell Ranske of the People's Art League is with Mary Beddoe and others giving a program in Atlantic City, but she sends cordial greetings.

"Here is a letter from Philip Berolzheimer, our Chamberlain, who can't be with us, but says both the Mayor and he appreciate our cooperation in connection with music, in which the present administration is so much interested.

"Beatrice Martin just telegraphed that serious illness of her mother prevents her from being with us. An accident which has made the good lady lame and unable to come out prevents Rose Villar, well known writer of songs, from being present. She sends cordial greetings and indorsement. Others who had accepted invitations and who were unable to be with us were Mr. and Mrs. William Rogers Chapman of the Rubinstein Club, who have sent a most enthusiastic letter from Florida.

"Dr. Edward S. Miller, noted surgeon, from whom I have just received a telephone message, cannot be with us because he has been called to attend a number of sick beds. So would Nahana Franko be with us. So would Mr. and Mrs. de Vera Sapio. Mr. S. Hurok expected to be with us.

"Sol Bloom and his wife and daughter would be with us but they are at that Italian dinner. You know Mr. Bloom is running for Congress in the Nineteenth District.

"Mr. and Mrs. Ralph Easley telephoned that but for being in Washington, they would be with us. Mr. Easley is the chairman of the executive committee of the National Civic Federation.

"Percy Hemus, noted baritone, dropped in before leaving on tour to say that he greatly regrets that he cannot be here.

"Harriet Ware Krumbhaar and her husband expected to be with us. Walter Anderson expected to be with us but was called away. So was Jeanne Gordon, the artist. Orlando Rouland, the distinguished painter, and his wife, had accepted invitations to be with us, but he is sick. Miss Lambert, Alexander Lambert's sister, would have been here but for sickness; so would Mrs. Joseph N. Weber. Mr. and Mrs. Clarence Adler expected to be with us tonight.

"Here are but a few of those who wish us well. But for the inclemency of the weather so many would have attended this meeting that we should have had to engage a larger hall."

### MR. FREUND'S ADDRESS

The President then opened the regular proceedings with his annual address.

Mr. Freund said:

As no doubt some of you, ladies and gentlemen, who are here have perhaps only a vague idea of what *The Musical Alliance* means, how it came about, what it has accomplished, let me, as briefly as I may, tell the story.

In 1913, after many years of investigation and after half a century of intimate association with the musical world and our musical industries, I brought out the fact that this country was spending on music in all its forms, on musical instruments and musical education, the astounding sum of 600 millions a year, more than all Europe put together. It may interest you to know that that sum has reached the still further astounding sum of 700 millions a year.

It meant that we Americans supposedly given over to mere materialism and a hunt for the dollar had also been advancing on cultural lines—we didn't know it ourselves.

[Continued on next page]



[Continued from preceding page]

That brought out first in Philadelphia, later at a great convention in Saratoga, carried by the Associated Press over the world, resulted in requests from all over the country to come out and tell the story. So when occasion permitted, not as a paid lecturer, I have visited over 100 cities, talked to half a million people and almost as many high school children, and have received more than generous assistance from the press.

I soon discovered that if I desired to be of service to the musical profession, also to the men in the musical industries, I had to do something more than to deliver agreeable and entertaining discourses on the musical situation.

I had particularly to get at those who had not yet given music any serious consideration, so I made it my business to reach the chambers of commerce, the rotary clubs, business men, mothers in the home, women's organizations in the various cities I visited. Naturally, I gained valuable experience as regards the musical conditions in this country which are not known to some of our critics who go from home to opera or concert and back home again and then write about the United States.

### Need for Central Organization

During my travels I found societies and individuals working in the cause of music, but there was no concerted effort. There were no aims that all had in view.

They were all working, some often at cross purposes. Some cordially hated one another. Some were working in the interest of church music. In another place, they were supporting a local orchestra. In another place, they were working for the support of a local operatic society. In another place, they were working for the institution of a community chorus.

In another place, they were engaged in supporting an enterprising manager in bringing the best musical talent to that town, while in another place, they were greatly interested in certain local talent which they believed would some day make their home town known throughout the world.

In some places I found certain wealthy men and women obsessed with the idea that you can make a community musical by suddenly injecting a symphony orchestra into it, as if it were a serum, so the good people were dosed with classical music by some travelling orchestra when they didn't have even fairly decent singing in the churches.

Scarcely anywhere did they realize that if this country is ever to be really music loving, we must begin with the public school system.

So it occurred to me that there was need of some central organization which could unite all these various organizations to work on certain defined lines for certain defined ends, and particularly to build a solid foundation. Thus, some five years ago, I brought out in Baltimore, under the auspices of the then public spirited Mayor, Mr. Preston, what we know as The Musical Alliance. It had the following purposes:

### The Aims of the Alliance

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life. There are between two and three millions of them in this country.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for free music for the people.
4. To aid all associations, clubs, societies and individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States; to especially urge that our music teachers get credit in the press for their work.
6. To oppose all attempts to discriminate against American music or American musicians—regardless of merit—on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the cabinet.

The idea was taken up by the press and soon brought together probably the largest number of representative musical people that had ever allied themselves for such purposes.

Here, let me say that we have today over two thousand members, but as any club or musical organization can only have one membership, this represents

between three and four hundred thousand people who are actively interested in music or engaged in it as a profession, or are in the musical industries.

It was never intended to work with a brass band accompaniment and tell the world all the time what we were doing, but it has had practical results.

### Practical Work Done

In the first place, it has been definitely demonstrated that there is a great need of a central bureau of information.

There are young people whose parents are anxious to know who are the best music teachers in New York when they send their children here. Then there are others who contemplate study in Europe and desire information.

There are composers who want to know how they can get a hearing. Others again want to know how to start a musical organization in their city. Others again want to know how they could secure a competent organist for their church, while still others were anxious to get good music teachers for their city, and so it goes all the time.

One of the main results already achieved by this organization is that it has imbued the great mass of music lovers and musicians in this country with the realization that they never can have their own work appreciated unless there is concerted action.

This brings up one of the great curses of your profession, that whether you take it in a great city like New York or in any of the smaller ones, the members of the profession appear to be obsessed with the insane idea that they can advance their own interests by antagonizing one another, depreciating one another's work, whereas their great enemy is the indifference and lack of appreciation on the part of the public and principally on the part of our legislators and educators as to what music means in our human life.

Till we started, it never occurred even to the most enthusiastic members of the profession what could be done by a little concerted action. In a series of articles in our publication, MUSICAL AMERICA, we urged that it was no good getting at legislators and schoolboards after they had been elected and attempting with a frontal attack to knock something like reason into their thick heads. The thing to do was to get at the candidates for office before election and find out where they stood.

That's why musicians and music lovers who vote in the Nineteenth District should vote for Sol Bloom next Tuesday, for if Sol gets into Congress, you'll have one more enthusiastic friend and co-worker. That district runs from Eighty-sixth Street to 125th Street and Riverside Drive to Fifth Avenue.

### No Government Recognition of Music and the Arts

We alone of all the great nations have no art standards, no recognition by the government of music, the drama, science and the arts, no support of great schools to develop the talent that often starves in our midst.

Europe honors its great men and women in music and the arts, in science, confers titles and decorations on them.

We honor the exploits of statesmen, military and naval leaders, but we do not honor the great victors of peace in industry, invention, commerce who have done so much for our progress as a nation. Foreign nations have honored many of those Americans who won fame in peaceful pursuits. We have ever played up the destructive forces, but never the great constructive forces.

Do you wonder that the politicians have no use for musicians, if the musicians never register and never vote?

### Helping the Cause of Music

As regards more recent developments, we have aided the establishment of two symphony orchestras, one in New Jersey and one in Westchester County.

I was enabled to have the message of music broadcast from the great WJZ Station at Newark, which, they told me, was heard by 50,000 people.

As no doubt some of you know, two of the states that are most behind in the recognition of the value of music are New Hampshire and Vermont. Glad to tell you that they sent me an invitation signed by all the music lovers, also signed by the governor of New Hampshire, a thing unheard of before, to come there and visit them, so I went out to Manchester, stopping there a week, talked to several thousands of people, with the result that music got an impetus that is felt to this day.

Among many similar instances of the

work being done, let me mention music week in Harrisburg.

Into my office one day walked the managers of the leading department store there. They said that as they were greatly interested in making music week in Harrisburg memorable, if I would write out an appeal as to the value of music, they would take their usual page and print the address in every daily paper in the city. So it appeared, and when I arrived in Harrisburg I gave a number of addresses before some thousands of people, including no less than four factories where they had established choruses and bands and had the satisfaction of knowing that our work was appreciated, as it was included in the official report of the musical activities of the great State of Pennsylvania.

We have also been largely instrumental in establishing community choruses in many places where they never thought of such a thing.

It should be a matter of pride to those who have stood by us that we have been able to support those who finally succeeded in getting music into the public school system in many places all over this country and getting it in as an honored and welcome guest instead of being sidetracked and only recognized when the pupils had to stand up and sing "Old Black Joe."

Furthermore, as I reported in my last address to you, we have been enabled to get this question into the great arena of practical politics.

Before the last Presidential campaign we got at all the aspirants for nomination and with scarcely an exception received most encouraging replies.

Now, whatever your politics, it should certainly be a cause of satisfaction for you to know that one very distinguished man wrote me a long personal letter, expressing his full sympathy with this movement and stating that should he get the nomination and be elected, he would use every power that he had for the institution of a National Conservatory and a Ministry of Fine Arts.

The name of that man is William G. McAdoo, son-in-law of former President Wilson.

And today, let me say, that we have the good will and support of a number of Congressmen and Senators and of the President and Vice-President, for you know Mr. Harding was originally not only a printer, but tooted a horn.

So, my friends, we are making progress.

### The Constitution of the Alliance

Now just a word as to the constitution of The Alliance.

It is an incorporated organization, under the laws of the State of New York, and not for profit. Its dues are modest, being only one dollar a year. The original idea was to have an organization that would be run at a minimum of expense.

It has no salaried officers. Today it has no debts and a fair balance in the bank. I regret that our treasurer, Mr. Milton Weil, is unable to be present, for he could talk to you on the subject.

At the start we had to finance the organization, which cost several thousand dollars to get it on its feet, all of which has been paid. There are several thousand dollars coming to us in dues, as it is customary for many of the members to wait two or three years and then write a check for that amount, because they don't like to write out a check for one dollar.

As I have long passed the allotted three score years and ten, and am now nearly eighty, I shall not be much longer with you, but we hope to have the organization in such shape that those who follow me will be able to carry on the work no doubt more ably and I feel sure more successfully.

### Music's Great Mission

In the course of my travels and my long experience, I came to the conclusion that we have hitherto laid perhaps too much stress upon music as a great art whose main purpose is the gratification of the esthetic and cultured few. There will always be noted men, critics, professionals, artists who will take care of that part of it.

What we have yet to learn is what I might call the divine mission of music in our every-day life, that it has not only a message but a purpose.

When the community chorus comes together, old and young, rich and poor, some who can sing and some who can't, it goes far to break down those unfortunate disagreements due to social prejudices, racial prejudice, religious prejudice, which did much to bring about the

great World War with its catastrophic results.

Do you realize what it means when a thousand young people march into their school auditorium singing to the music of their own orchestra, in which there are girls, yes, Negroes as well as whites, testifying to the realization to that part of our Constitution which declares that there shall be no prejudice on account of race, religion or previous condition of servitude.

### To Brighten Lot of Factory Employees

Did you ever realize what music can do to still what is termed the unrest of labor, largely brought about because through our inventive genius we have taken the burden from the back and hands of men and put it on to the machine and so made that labor deadly monotonous, taking all the intelligence out of it, taking the pep out of the man so that by the end of the day he may well ask himself what is he getting out of it, and thus is ready to listen to the cry of the anarchist, eager to damn that industrialism which has made him only a part of a machine and no longer considers him an intelligent human being eager for constructive work.

We were among the first to advocate the introduction of music into factory life not only during the recess period or afterward for social purposes, but during the factory hours, so that the mind might be on the music while the monotonous work was going on.

Do you realize that that movement is spreading through the country in hundreds of the largest industrial plants? In many of our great stores they have introduced music. They have found it paid in cold dollars and cents.

Did you ever realize what music might do in helping Americanize our alien population?

In a great factory in West Virginia I spoke to some 2500 people. They told me there were over thirty nationalities in that crowd; many of them couldn't speak English.

There they were, young, middle-aged and old, grimy and dirty with toil as they munched their dinner, perhaps wondering what they were getting out of this country to which they had come with so much hope, but they had all learned to sing "My country 'tis of thee, sweet land of liberty." They sang well.

The working people, mechanics are getting music into their homes, for they realize its power. The mother knows that with music in the home, the boy brings home a better type of girl and the girl certainly brings home a better type of boy.

### Recreation Great Human Need

Recreation as a relief from the deadly monotony of daily work is as great a human need as bread and a bed, as the water we drink and the air we breathe.

In that recreation music will ever hold the leading place.

All over the country there is a great wave of appreciation of music's power to help not only civilize but humanize us, and that power is becoming more and more recognized as we realize that it is the cultural and, above all, the spiritual forces through which we may restore the world to something like sanity, for if these forces fail, materialism and militarism will bring chaos.

It is the higher forces, those unseen forces, that give us inspiration and hope which can alone save us. If they cannot, especially through the idealism of the women, an idealism brought out through the agonies of the ages, we need not wait for the swish of a comet's tail, for humanity will destroy itself. The next war will begin where the last left off.

### When the Work of the Musician and Teacher Will Be Appreciated

Can you not see as the value and power of music are recognized and appreciated more and more, especially by the business man, that the work and value of the musician and music teacher will be more and more appreciated and rewarded?

In all this, my friends, there is one thing that we should never forget, never lose sight of for a moment, namely, that we must keep before us in our love of music, in our purpose to further its usefulness the idealism which animated our great composers, still animates them and has always animated those noted artists who played and sang for something more than mere money.

[Continued on next page]



[Continued from preceding page]

**The Danger Point**

Now there is a danger point in our practical but materialistic civilization of today.

There is always a likelihood that men who can see only the dollar and the power that goes with it will attempt to commercialize music in all its activities.

If you say, "That's an idle dream," let me point to the drama in this country.

With over half a century of work and experience, I can go back to the day when our theater managers were animated with the pride of producing great plays, great actors, great actresses.

What do we see today?

Commercialism, commercialism rampant, organization after organization formed to coalesce into one great company, extending its claw to squeeze out of the public every dollar while the public is treated to a few plays that have merit but the majority cater only to the lowest intelligence, with sex as the most successful appeal, in the leg show of "Stupidities."

With the exception of Belasco, W. A. Brady and a few, what are our theatrical managers? Just real estate speculators who build theater after theater for rent to any wealthy angel clothing merchant who has a pulchritudinous lady friend ambitious to exploit her lack of ability and ignorance of the English grammar.

**Commercialism Scored**

The commercializing and vulgarizing of the theater has come to such a pass that the actors have organized and through their Equity League have risen in protest and in a strong effort to arouse public opinion against a theater trust which proposes to float 100 millions at 7 per cent and thus make the people pay for their own degradation.

True, we need our artistic affairs to be conducted with businesslike ability. It is no small thing that Mr. Gatti, with the fine productions that he has given, can say with truth that he can make both ends meet, that there has been no deficit at the Met for several seasons. That shows that it is possible to give good opera without a deficit. It makes for the permanency of opera.

But we don't want art, and above all music, to be the prostituted slave of the profiteer and the financier. We do want business, good business management, back of music.

Up till now, we have had the various organizations in this city and other cities, especially the women's music clubs; we have had musical managers all laudably engaged in furthering the cause of music, while seeking their own reward, but now there is danger, grave danger that the commercial spirit will enter into the musical field, seek to dominate it in the interest of men who, while advancing a program which claims to be of benefit to the musician, to the artist, to the cause of music generally, really concealing the grim, selfish, cold-blooded purpose to commercialize music as the drama has been commercialized, seeking not only money but power to dominate, able to say to the artist and to the musician: "That is our price, and if you don't like it, you can leave it," the power to say to the pretty talented woman: "Those are our terms, and if you don't like them, starve," the power to say to the conductor and to the composer: "Those are our terms, and if you don't like them, starve, for the door of opportunity to earn your bread is closed to you!"

Do you believe for a moment that such men care a snap of the finger for music, for the composer, artist, musician, music teacher.

If they ever have any difference it will be as to the percentage of the profits each is to draw.

What they propose to do is to cash in on all that has been done in the past by devoted musicians, teachers, managers, by the great piano and music houses, by wealthy men and women who have most generously supported worthy musical societies, music schools and even individuals.

**Music Cannot Live Without Ideals**

Just as the theater cannot live without art and art ideals just so can music not live without art and art ideals, without a profession that is free from mere commercialism.

Under the system in vogue in Europe, as well as here, ability has always been able to have opportunity to progress and reach a higher development. Under the proposed system this would be impossible and all those working in the field

of music would be reduced to the level of the job lot and bargain counter.

**Why Support a Commercialized or Subsidized Musical Press?**

In such a situation, my friends, do you believe that it is the part of wisdom to support a subsidized or commercialized musical press?

In such a situation, you have to look to the musical periodicals which are really independent, which have some self-respect, to which the dollar doesn't mean everything, and which have a legitimate circulation and influence because it has been recognized that they have that idealism which they urge must exist in the musical world if it is to live and prosper.

So I say to you, take an interest in all those organizations, this or any others, which are endeavoring to further the great cause of musical progress, the great cause of the human uplift.

Criticise, if you will and must, but at the same time lend a helping hand to those who today at grave expense of personal effort, with much self-denial have raised the standard of independence, of honesty, of idealism in our cultural and above all in our musical life and who will never yield to that spirit of commercialism which has been the curse and is the curse of this country today.

**Democracy Not a Failure**

Let us show to the world that democracy is not a failure because it simply aims at material results but that it can also produce great artists, great painters, great writers, great thinkers, great musicians, great sculptors, great designers, that it is prepared to stand by them and not let them starve in our midst while our profiteers and new rich spend millions for old masters, for art relics of a dead, dusty and forgotten past and prefer to our best home talent of whatever nationality anything and everything regardless of merit that comes from abroad.

We need only be true to ourselves and so we shall blaze the way to a higher, nobler, finer, saner life and realize that with music as an aid and inspiration, we can go far.

Music, music which begins where words end, which whispers to us of immortality.

Long continued applause followed Mr. Freund's address, to acknowledge, which he had to rise several times.

In introducing the first speaker of the evening the president said:

"The Hon. Murray Hulbert, president of the Board of Aldermen and former Congressman, has for years been the welcome associate of musicians, artists and professional men.

It was largely through him that the present municipal administration has taken so great an interest in music, especially free music for the people, and in that respect has distinguished itself from all its predecessors. Mr. Hurlbert has been in warm sympathy with this movement ever since it started. He has given us many proofs of his friendship and goodwill."

**HON. MURRAY HULBERT'S ADDRESS**

Mr. Hurlbut said:

"I cannot help but feel how feeble would be any effort of mine to interest such an audience as this following so complete, so lucid, and so magnificent an address as has just been delivered by that pioneer in the development of the cause of musical education in our day, your honored president, Mr. Freund.

"Of course, I took a great interest in the fact because of my own political affiliations and particularly because of his opposing political affiliation that he commended to your consideration a nominee of my party for office in Congress up in the Nineteenth Congressional District on next Tuesday. And I, too, took a great deal of pride in mention of the fact that the one member of the House of Representatives who had evinced an intelligent appreciation of the cause and the development of music by the Federal Government was likewise of my own party.

But the greatest elation that I felt was the fact that after the challenge that Mr. Freund had delivered that he would never venture into the State of New Hampshire at the invitation of the musical interests in that State until it was endorsed by the Governor of the Commonwealth, that it had been necessary for the people of that great State to elect the first Democratic Governor they had had in thirty years in order to make that invitation possible for Mr. Freund.

I want to eradicate what might be considered a misapprehension of the former Congress, one in which I had a greater interest than as a member than in the one that is in session at the present time. I happened to have represented a district in which more than one-third of the piano manufacturing industries of the United States are concentrated. At the time of my election in 1914 it was a privilege as well as a duty, during the consideration of the Revenue Law in 1915 and its amendment in 1916, for me to stand on the floor of the House of Representatives and advocate the elimination of the tax upon musical instruments not only because of the value which I felt that the manufacture and the use of the musical instrument was in preserving the spirit of the people during the war but a far greater purpose in maintaining the spirit of the people at home during that trying period.

I am sorry sometimes that I was unable to remain in Congress to have engaged in the great work of securing Federal assistance toward the establishment and the maintenance of a National Conservatory of Music and Fine Arts.

But I do feel a sense of appreciation and gratitude for the fact that the present grade of my political endeavors enables me to be of some considerable service to the development of music which I realize has become and is becoming more and more a necessary part in the development of the welfare of the people through its assimilation with athletics and the playground.

**Music in the Schools**

To my mind it is fundamental that the place to begin to sow the seed from which you would reap that rich harvest you deserve is in the public schools, and to the schools I have been giving as much time as it has been possible to devote as a member of the Board of Estimate and Apportionment of the city, which Board is called upon to appropriate the means necessary for the maintenance of our common school activities.

And incidentally, let me mention the fact that in this year 1923, we are to celebrate the twenty-fifth anniversary of the wedding of the five boroughs into the greater city of New York, and that while twenty-five years ago the total amount of money appropriated for the city for its entire expense was a few hundred thousand dollars less than 100 million, the budget of the city for the present year carries an appropriation of over 100 millions of dollars for the public schools alone, and that is exclusive of the fact that the present administration has appropriated seventy-seven millions for the construction of new school buildings.

These buildings are being equipped, not alone with facilities for athletics, such as swimming pools, gymnasiums and handball courts and other facilities of that character, but with suitable auditoriums into which it is the intention of the city to install organs and to provide in every proper and appropriate manner in order that a musical education of the highest character and type can be afforded to the children who will attend these schools.

**Need of Moral Support of the People**

I sometimes wonder why it is that it is so easy to arouse the interest of the people in support of appropriations of large sums of money for purposes of destruction and so difficult to arouse the enthusiasm of the people to support a program of construction. The announcement in the press of the invention of poison gases and super-submarines and aeroplanes with the deadly power they possess, encourages their announcements in glaring headlines which the people devour ravenously, and yet when you talk about the need of the appropriation of a comparatively small amount of money for the acquisition of a comparatively small amount of property in one of the congested sections in the city in order that that piece of property may be developed for use as a playground for the smaller children whose tender years make it impossible for them to enjoy the benefits of the larger parks at a greater distance, and which playground might be utilized not alone for the ordinary method of play in which the children of tender years engage but used also for the purpose of giving pageants and chorals and many other activities of that character that would develop the mind and the body as well as the soul and the spirit of the children and make of them better citizens, I say I wonder why it is that the enthusiasm of the people cannot be aroused, their

interest awakened, their presence secured upon the occasions when these matters are considered in order that those who are working for the appropriation of the money for that purpose might give some evidence of the fact that they have the moral support of the people of the community.

**The Power of Organization**

I am glad, indeed, to find that, devoted as you are to the cause of music and its development, you have at last realized the need and the power of organization. I am reminded of the story of the man who was driving across the continent on one of the old-fashioned stage coaches, and in order to pass away the time, he got up a conversation with the driver. He remarked upon the driver's skill with the whip. He said: "I suppose without any difficulty you could touch the off horse in the fifth tandem on the right ear with your whip," and the driver did.

Then he said: "I suppose you could pick off yonder leaf that is just turning crimson with the frost," and the driver did.

And then the attention of the traveler was awakened to something on the side of a tree and he challenged the driver to take that off with the whip, but the driver said: "My friend, a horse's ear is a horse's ear, and a leaf is a leaf, but a hornet's nest is an organization."

Now not only do you need an organization, but you need leadership, and you are fortunate that in the personality of Mr. Freund you have one so capable and so qualified for leadership, a man who has the vision to see, the faith to believe, the courage to undertake and the ability to perform. With the nucleus of your organization and with a leadership such as his, I am sure you must realize the power that lies dormant within you now but which may and will become a force if you will but exercise it.

**Musicians Should Register and Vote**

Mr. Freund says that one of your difficulties is that you don't register and you don't vote and that I presume is too often due to the fact that when the time for voting comes around you find yourselves absent from your home, but let me remind you that under the law of the State of New York, you don't have to be home to vote. We have absentee votes in this State by mail, so when the next election comes around, exercise that fundamental duty of citizenship, register and vote.

As Mr. Freund said, find out whether the candidates for office who solicit your vote favor the particular ideals that you have in mind, who evince interest in the matters nearest and dearest to your heart, write those men and acquaint every candidate for public office with the fact that the consideration of the principles in the interest, welfare and the development of the cause of music is just as important as any other element in public or private education and you will be surprised to find with what unanimity the men who are candidates for public office will rush to your banner and beg your support.

I am satisfied that in the establishment and maintenance of this organization Mr. Freund has shown he stood for a most important development of citizenship among many of you who have perhaps not heretofore realized either your duty or your power and I hope that when you gather for your next annual dinner and election, you will have given a profitable and justified account of your activities.

As Mr. Hulbert resumed his seat he was greeted with applause that lasted until the President rose to introduce the next speaker.

**JOSEPH N. WEBER'S EARNEST ADDRESS**

"For many, many years, indeed for a quarter of a century," said Mr. Freund, "I have watched the career of the resolute but kindly man who heads that great and powerful organization known as The American Federation of Musicians—with its hundreds of locals and a membership of 150,000. Do you realize the ability, the devotion, the tact, and above all the self-denial and self-control which such a man must possess to hold such a vast body of men—especially musicians—together?"

"I can go back to the time when the men who played in orchestras and bands were little better than slaves. Their pay was poor and they had no social standing.

"If today that has all been changed, if today the working musician can have

[Continued on next page]



[Continued from preceding page]

a decent living, maintain a decent home and own his own soul, he owes it largely to Joseph N. Weber, the next speaker."

Mr. Weber said:

If Mr. Freund, who introduced me with such glowing terms had thereby intended to embarrass me, he has hugely succeeded.

I do represent the American Federation of Musicians—that is, the organized musicians of the United States and Canada, and which is composed of 830 local unions, the largest of which we have in the City of New York with 14,000 members. Our organization represents everybody that plays a musical instrument, and I say it without any fear of contradiction as to the wisdom of our organization, that we do not accept anyone into our organization who does not take pay when he plays. We do it for self-preservation.

Some twenty-five years ago, when the musicians were exploited by the sharks, no musician had the respect of anybody. He was exploited by the commercial sharks in the musical field, and so it was brought to our minds that it was necessary to organize. We had to struggle bitterly at first, but we have succeeded, and today we have reached the point where we can say with pride that we have raised the economic standard of the musician, and we have made the profession of music a respected profession in our country. And we have not lowered the art of music—we have raised it, because a musician who can go to work and play knowing that he is well paid for it can render better service than if he goes to play fearing at the same time that when the next rent becomes due he won't have any money to pay it.

Twenty-five years ago I made an investigation of the economic standard of the musicians and found that most of them were playing for ten, twelve and fourteen dollars a week and that they were living in misery that could not be described.

#### How Organization Has Helped

We, the organized musicians, have ended all that. We do not permit the commercial interests to exploit us and we have done something else besides that—we have not lost sight of the fact that the mission of the American Federation of Musicians was twofold: First, to raise the economic standard of the musician, and look after his welfare, and then always to work for any interests which looked to the elevation of the art of music; so, therefore, I have accepted the position of First Vice-President of your organization and have been a co-worker with Mr. Freund in his mission to give the talented American musician a chance.

There is not an orchestra in this country whose members are not affiliated with the American Federation of Musicians. We have to go to the managers of the symphony orchestras and say to them: "Why is it that your orchestra is composed of all foreigners, and you don't give an American the opportunity to develop his talent?"

#### Then and Now

Fifteen years ago, when we had orchestras in Cincinnati, in Chicago, in Philadelphia, in New York, but two per cent of the membership of those orchestras were American musicians and those had to have their education in Europe before they were qualified to join.

Now, today, if the promoters of an orchestra were going to import foreigners, we would say to the promoters: "If you bring these foreign musicians here without the consent of the organization, after you bring them over from Europe, they can play by themselves. We will not play with them."

But this does not mean that we close the door to foreign musicians. If a poor musician comes from Europe today, and tomorrow he takes out his first citizenship papers, the next day he can join our organization, but we want him to live up to the American standards. We don't want him to come here and cut down the wages of the American musicians.

#### The Musician Must Deliver the Goods

We stand by every member of our organization. Your quality as a musician is what you have for sale. If you sell it, be sure you can deliver the goods. If not, you can't have the protection of the organization. If, for instance, the Philharmonic today would want a bassoonist or a violinist and the position was filled by a member of the American

Federation of Musicians, if he cannot fill the bill, he can be discharged. We protect the employer—our members must deliver the goods.

As to Mr. Freund's organization, I can say this: What you have labored under, we have labored under, and the reason lies in the fact that today music is not universally recognized as a language of culture. You have to begin with the public schools and teach the young people to love music.

As to the exploiting of the musician, in which Mr. Freund foresees there is grave danger, under his able leadership that can be overcome.

#### The Federation Backs National Conservatory

As for a National Conservatory of Music, I can say this, that it is the American Federation of Musicians which has instigated the introduction of a measure in Congress, but in order that this work should not have the appearance of a labor organization, we stay in the background; but at the same time we are working incessantly for the erection of a National Conservatory of Music.

I trust that we shall do everything that we can to raise the standard of music in our country, and help Mr. Freund in what he is trying to do. He alluded to himself, that he had already passed the allotted three score years and ten, but I may say that in his energy and his enthusiasm he is a young old man and I am sure for many, many years he will remain your leader and be one of the few who can say: "This is my work and I have lived long enough to see that the organization has in a measure achieved what it set out to do."

Hearty applause greeted Mr. Weber's endorsement of the Alliance and its aims.

"We will now call upon a lady, a dear, sweet lady, a fine musician, beloved by us all," said Mr. Freund. "I remember her as a beautiful young girl in a classic Greek costume making her appearance at old Chickering Hall, then on Fifth Avenue. I recall the delight and charm of her performance on the harp; I recall seeing the tears in the eyes of her venerable father, the late George W. Morgan, one of the finest musicians and organists we ever had, as he heard the shouts of the enthusiastic audience. Permit me to present Miss Maud Morgan, whose services to the cause of music in this country can never be overvalued."

On rising, Miss Morgan was welcomed with applause that lasted several minutes.

#### WHAT MAUD MORGAN SAID

Mr. Freund has taken me so unawares that I can hardly find my voice. I think I am one of the most enthusiastic supporters of the Musical Alliance. I think Musical Alliance means harmony, and so I am heartily desirous to see the success of Mr. Freund's aims, said Miss Morgan.

When I was traveling South this year, playing in Atlanta, Georgia, I had occasion to address an audience there, and when I mentioned Mr. Freund's name the whole house came down with tremendous applause. When I was in Ohio, I found the same thing, and every place I go I find the Musical Alliance has many enthusiastic friends.

I am the vice-president of two societies, one, the National Association of Harpists. I am most desirous of making that National Association of Harpists a truly national affair, not, as it has been termed wherever I go, a New York City affair, or a one-man affair. I want it to be a big society that will join the Musical Alliance. I believe in all the musical societies joining the Musical Alliance. I have been desirous to have in every State a president and a vice-president and all their officers and co-workers to promote the work of this society.

It seems to me that the world is so big and there are so many places where art can succeed that there is no need of the smallness that now unfortunately prevails in professional life. There is room for everybody.

I want to thank you for the opportunity of making my opinion known to so many that are here. I want you to understand how greatly I am interested in the Alliance and how sincerely and earnestly I hope for and desire its success.

#### MARGARET MATZENAUER MAKES DEBUT AS SPEAKER

"We have with us," said Mr. Freund, "a very great artist, one of the leading members of the noted Metropolitan Opera Company. She has graced us by her presence. Years ago I remembered her in a great Western city, walking

majestically to her automobile to go to an auditorium where she won one of the greatest triumphs of her successful career. I thought then where does a poor speaker come in, what chance has he to arouse the enthusiasm of an audience besides such a woman, such a singer, such an artist as Margaret Matzenauer?"

Amid laughter and applause the great contralto of the Metropolitan rose. Said she:

Mr. Freund puts me in a very embarrassing situation because I have never made a speech before in my life, and I am not going to spoil my reputation as an artist by attempting to make a speech now. I am very happy to be here with you and very much honored by your kind invitation.

I have listened to the aims of your Alliance and heartily approve of them.

What all musicians need is to get together to have an organization for self-protection.

We have the appreciation of the public for our work.

We need something more—a society—an alliance that will add dignity to our profession and help the young and the talented to a career.

Mme. Matzenauer sat down amid cries of "Fine! Good work! Well done!"

#### ADDRESS BY BARONESS VON KLENNER

"Our next speaker will be a lady of great eminence in the social as well as musical world," said Mr. Freund. "As the founder and president of the National Opera Club of America, the Baroness Catherine von Klenner has for years aided not only the cause of musical progress and education but more particularly the cause of an intelligent understanding of opera. Her work has always been disinterested and as noble as her name."

The Baroness von Klenner said:

It is a big order to fill to make people think that they understand opera—and especially opera at the Metropolitan, that would be much more difficult. But that is not really our whole purpose. Ours is not a women's club. It is an organization of men and women. You know the perfect union is a man and a woman; women alone, that is one-sided monotony, and you know the times have changed, for now the woman can vote and have a little something to say.

Mrs. Sol Bloom has long belonged to the National Opera Club and we are now working for her husband's election to Congress.

Our club is for the purpose of bringing opera into all the States of the country, so that the people who really love opera can go and hear it. You know the people who love the opera don't have the opportunity of hearing it as often as they would like to do.

The Musical Alliance and our organization, I think, must be twins, because they are devoted to the education of audiences and we are educating audiences not only to want opera and demand it, but to have it, and we are beginning with the public schools, so that the next generation will take opera as a matter of course.

I am going to tell a little story of that time when suffrage was being agitated in the West. I think it was out in Oklahoma. They had in the courthouse a meeting of the people that were going to vote and the men were to decide whether or not the women would be allowed to vote. A very large man stood up and said: "I don't believe in it now. I am the head of my family, of my wife and my nine children and we don't want any women voting. I don't believe in it—I'm the head."

A little woman stood up in the corner of the room and said: "Yes, John is my husband and father of my nine children. He is the head of the family, but I am the neck, and the head always turns where the neck says it's going."

So the Musical Alliance and the National Opera Club of America will make very good necks, turning the head in the way it should be turned, and if we wish to have a greater supply of good music and a national opera, we will have it.

In introducing the next speaker, Mr. Freund said: "The claim has been made that it is no longer necessary for Americans to go to Europe for a musical education for the simple reason that we have teachers of such ability, of such ripe experience that they can more than hold their own with the best that Europe has to offer. Of such teachers a most distinguished example is Herbert Witherspoon, for years a member of the Metropolitan Opera Company—a man of culture, of gracious personality, who is responsible for the success of many of our

most noted artists. I shall ask him to make particular reference to the crying need there is of giving the American teacher the credit due. Only too often such credit for an artist's success goes to some foreigner, who perhaps has done nothing more than make a few suggestions in a lesson or two."

#### HERBERT WITHERSPOON'S MASTERLY ADDRESS

Mr. Witherspoon said: When I am called on suddenly in this way without any preparation at all, I feel a little bit like one of my ancestors, Noah Webster, must have felt when he was in a certain predicament. Mrs. Webster came into the drawing room one day and she found Noah affectionately embracing a very pretty parlor maid, and she said: "Mr. Webster, I am surprised!"

On this, he turned to her with his usual kindly family smile and said: "Mrs. Webster, as the wife of the greatest lexicographer that has ever lived, I am surprised at your use of the English language. It is I who am surprised, and you who are astounded."

We have heard touched upon tonight something about pioneer days, something about prejudices, American or otherwise, the prejudice against the seeking of the musical life as a profession and means of livelihood by the young American, especially the boy.

It is brought home to me very clearly because I remember in the case of my uncle that that prejudice was shown. My grandfather was a Scotchman. When my uncle told him that he wanted to be a musician, the old man flew into a real Scotch temper. If any of you have seen a Scotchman really mad, you know how mad a Scotchman can be. My uncle said, "Now, grandfather, what do you think a musician is?"

And the old man said: "Well, sonny, as near as I can make it out, a musician is a body that makes a lot of queer noises and is very badly paid for doing it."

That has been until very recently the way. It involves a good deal of discussion of what the real business value of a musical career is.

We have had as a nation in music an extraordinary history. I don't know how many really give it very much thought. We have had a history of absorption of everybody's ideas except our own. We have accepted and welcomed and in many cases invited and brought to our shores foreigners from every land, many of whom have become part and parcel of our own life for the rest of their lives. That has led to a rather extraordinary situation. It has made one wonder just who is a foreigner and who is an American, or what is a foreigner and what is an American.

#### What Is An American?

I remember an alderman in Boise, Idaho, years ago who, when the question came up as to what is an American, replied: "Well, an American is a person with the blood of at least four nationalities in his veins, who has lived in America at least six weeks and who can sing the national anthem."

I believe that the history that we have been through, the experience that we have been through, has made us the broadest-minded musical nation in the world. We have heard everything of all kinds and at all times.

America is called the land of the melting pot and we hear often that the melting pot doesn't work. I don't believe that. I believe that the melting pot does work but, like every melting pot, it develops a vicious, miserable scum on the top of it and it would do us no harm if we scraped that off and dropped it overboard.

Instead of a feeling toward the foreigner that is calculated to develop hostility, we have developed a very strong feeling of welcome and friendship which I hope will never cease.

We hear so much agitation about the furtherance of American music and American musicians. It is good that we do. That doesn't mean that we should go to the extreme, as I see it, and give, or at least demand, for the American composer, or the American singer or the American instrumentalist a prejudiced favoritism, but it does mean that we demand and the time has come to demand fairness in the acceptance of what we ourselves as a nation create.

It is a curious thing that it is harder, more difficult to make a real success in America. In my opinion, after living many years in Europe, I believe it takes more to make a great success in America than in any country in the world, but it

[Continued on next page]



[Continued from preceding page]

is a strange thing that the American people are still filled with the prejudice that without a European success, the American artist is unworthy.

### A Danger to Overcome

That is the danger that we must overcome and it will take an organization like this and a man like Mr. Freund with his frank bravery, and courage, force and conviction and real intelligent exposition why these things are vital in our life today and having the nerve and courage to get up and speak his mind, to overcome it.

Mr. Freund and I have met many times and I have always found one thing about him, and that is that we can go to him and have a quarrel if necessary and he will always do the fair thing.

Mr. Freund has asked me to speak for a moment about the question of credit where credit is due. In my early days, it was the custom to have a few desultory lessons in America and then immediately seek to finish an education and complete the education on the other side of the ocean. We went to France, Germany, England, Italy, or wherever the spirit moved us, and we thought we could get the best education.

Ladies and gentlemen, that has changed. It has changed to a degree within the past thirty years so that as I look back now it seems almost incredible. I don't think we realize how Europe has come to us instead of our having to go to Europe. We have many of the most eminent teachers that Europe had here in our midst. We bring all of the greatest performers there are in the world here to New York, perhaps because we can pay them well, but I don't believe that the artist comes here just because of that.

I think the trend has been westward and is going more westward. It is developing here in our land. Many of you who are born on the other side are going to live with us, and work with us and become Americans in your spirit through and through not because you make more money in America, but because you are attracted by the American spirit of fair play, honesty of purpose, high ideals that no other country has in the world today.

If we look back not so long ago, we find great prosperity, that there was even considerable organization along musical lines, although nothing at all as there should have been. The war came and we had disorganization in everything that makes life worth while. This is the period of organization, when we must all get together and stand together, and give credit where credit is due.

I don't hold a brief for a hysterical nationalism. If we look back at history, we find that after any great war, there is always this spirit of exaggeration, of selfishness in ultra-nationalism. We don't believe we want it, but it is a great danger and I think that we should strive with might and main in every way to keep an open mind and have a welcome for those who come to our shores, but a welcome which is hinged upon an all important factor—if they come, they have got to play fair.

### The Teacher's Reward

The question has come up about the reward that a teacher is entitled to after his work is done. No teacher will disagree, I believe, in the statement that teaching is not paid for by money. It is recompensed to a degree with money, but can anybody assume that a price per lesson, no matter how high, is going to really pay for the heartfelt endeavor, the earnest purpose, the almost slavery that the teacher puts in in extra hours, extra time, extra energy and extra interest upon those talented pupils who he thinks are going to make a career worth while? He is doing this not with the idea that he is going to attain notoriety and notices in the press and all kinds of praise. That is not what the teacher is after, but we must demand a recognition of what we do because of the ultimate result that it is going to have upon the development in the realm of music.

We must demand recognition of what we accomplish from pupil and from the public because only in that way will we convince our people that the American teacher and those foreign born teachers who have become one of us, can deliver the goods as well as those on the other side of the ocean.

Those of us who are having a success can always make a living, but we will not be able to get fair play for the rank

## Urge Cooperation for Advancement of Music



Personalities at the Dinner and Fifth Annual Meeting of The Musical Alliance as Seen by Viafora—1, Hon. Murray Hulbert, President, Board of Aldermen, New York; 2, Joseph N. Weber, President, American Federation of Musicians; 3, Maud Morgan, Vice-President, National Association of Harpists; 4, Herbert Witherspoon, Vocal Teacher; 5, Margaret Matzenauer of the Metropolitan Opera; 6, John C. Freund, President, Musical Alliance; 7, Baroness Katherine Von Klenner, President, National Opera Club; 8, C. M. Tremaine, Director, National Bureau for the Advancement of Music; 9, Professor Henry T. Fleck of Hunter College; 10, W. L. Coghill of the John Church Company, and 11, Oscar Saenger, Vocal Teacher

and file of the American teachers unless we demand what is ours. The people that should be helped are the teachers round about the country who are doing good work and are still unrecognized. There are eminent teachers who are following high ideals, in many cases giving their money for the advancement of music, who have obtained but very little recognition.

And so when these two or three cases came up that were personal to me, I took it up. It doesn't mean much to the individual cause, but it means a lot to the cause of music.

### A Plea for Cooperation

Let me add one word—we must organize in such a way, not only in societies but by personal contact with each other, so that we will develop in this great and wonderful country that stands for so much in the world today a spirit of ethics, which will do away with jealousy and backbiting, which are the worst sins in mankind.

At the risk of being misunderstood from the standpoint of preaching, I would say that after all common sense is at the basis of ethics. Ethics are not a peculiarly difficult mountain that we must all climb so as to reach some marvelous ideal summer house on the top, where you can be happy ever afterwards. The thing we find in common sense is that it is like honesty—it is not merely the best policy but it is the only policy to follow.

If we will only realize that there are voice teachers, violin teachers, piano teachers, who know just as much as we know, and perhaps—only it is very hard to acknowledge it—a little bit more, if we will do that, as a few of us have tried to do, we will all be very much surprised and I think gratified to find

out that instead of abusing and slapping a certain person, that certain person has a most charming personality, from whom we may obtain knowledge, good culture and good fellowship.

If we can do that in the profession, we are going to give a little brotherly and sisterly love to those of us who are born Americans and are real Americans and we are going to take the foreign born ones and say to them: "If you behave yourself, we will be tickled to death to have you, and if you do not, we are going to skim you off the top of the pot and drop you into the Atlantic Ocean to swim home."

The things that we have heard tonight are constructive as well as the very things that we have at heart. We must work for a nation which will have ideals in its business, that will be educated on a highly intellectual plane.

As Walter Page, our ambassador to England, said before he died, this country should be ashamed of itself if it does not become the leading nation in all lines of industry because it has the greatest opportunity that has ever been given to any country in the world to do so.

### OSCAR G. SONNECK AND THE AMERICAN COMPOSER

After the generous applause that followed the close of Mr. Witherspoon's address had subsided Mr. Freund rose and said:

You may recall that considerable controversy arose from a speech made by Oscar G. Sonneck, the eminent editor of the *Musical Quarterly*, at the recent convention of the Music Teachers' Association here in New York when he was reported to have reflected somewhat acrimoniously upon the pretensions of the American composer. Mr. Sonneck

had accepted an invitation to be present and address you, but he is ill, and so he has sent a brief statement as to his position. Here it is:

Dear Mr. Freund: Under the weather; mishap at home; out of commission; have to cancel my engagements for tomorrow evening.

I regret this exceedingly, since it would have given me pleasure to say a few words to the members about the American composer and his problems.

My creed is very simple: I believe in a wholesome but not in a wholesale propaganda for the American composer. Its basic consideration should be merit not birth. Ever since the days of Edward MacDowell, who, in my opinion, possessed some of the stuff of which geniuses are made, American composers of talent and skill for the major forms have produced more good music than has been properly taken care of by either performers or the public. Economic conditions of our musical life are at the bottom of this situation more than a negative state of mind. With all the tremendous expansion of intelligent musical interest in our country, the opportunities of the worth-while American composers for hearing their works are far from normal or adequate. Much has been done, but much more remains to be done until smaller communities everywhere may boast of a real "musical life" instead of "musical events." Then, and not until then, will the American composers have unlimited instead of limited opportunities for hearing their works and profiting from the lessons of frequent performance.

It is precisely in that respect that European composers, many of them of not more talent than American composers, have such an advantage over

[Continued on next page]



[Continued from preceding page]

them. Put European composers into a similar position as American composers still are and they would feel atrophied, too.

Pride in what we have accomplished must not blind us to the actual defects in the organization of our musical life. It must be our aim, our persistent aim, to improve matters until they reach the stage of reasonable perfection. That time is bound to come if our musical educators persevere, and they certainly will, in their systematic efforts to make our nation thoroughly musical, principally through the public schools.

As for good American music in the minor forms, the American composer has no grievance. As for poor music of any kind, I am not interested in it as a musician, whether it be made in Germany, France or America.

In my opinion, it is not a question of discovering geniuses, but of standing by our good stuff that already exists plentifully. The probabilities are that if we already have a real genius in our midst, we shall not know it, until he is almost dead. Such is the discomfiting lesson of musical history, which Hans Pfitzner recently summed up in this deliciously sarcastic fashion: to be a genius one must be dead, secondly very dead, thirdly absolutely dead.

To sum up, in my humble opinion in every democracy the salvation lies in the adoption of the aristocratic principle of "Excelsior."

Sincerely yours, O. G. SONNECK.

There is another teacher and opera coach of the highest distinction here tonight. He has a long record of success, of good, hard, honest work done. He also is responsible for the success of many of our leading operatic and concert artists. I refer to Oscar Saenger. In his work he has been aided by his most accomplished wife who, I am glad to say, is with us tonight.

#### OSCAR SAENGER'S WITTY SPEECH

This is really a surprise to me, and I do not intend to say very much, said Mr. Saenger.

My good colleague, Mr. Witherspoon, has talked to you about ethics. When I came up on the 'bus this evening to attend this dinner, I met my colleague Dudley Buck, who told me the following story:

A teacher said to the boys at school: "Boys, I am going to give a dollar to the one who can tell me who was the greatest man that ever lived. Charlie, what do you say?"

"George Washington."

"George Washington was a very good man. And who do you say, Eddie?"

"Abraham Lincoln."

"Also a very good man."

And then there was Ikey Rosenberg, who said: "Jesus Christ."

"Ikey, you get the dollar," said the teacher. "Boys you are all dismissed."

As the boys filed out, the teacher said to little Ikey: "Ikey, come over here. Ikey, tell me, you, a Hebrew, why didn't you say Moses? Why did you say Jesus Christ?"

And little Ikey replied: "Business is business."

While I believe in ethics in the profession, I am strong for the American artist and I am strong for the singer who will sing in English, and I am equally strong for opera in English.

We have heard this evening that all this propaganda that we want for the development of music should begin in the schools. I say the beginning should not be with music, but it should be for a better speech.

If we would have better speech, then we should prepare the public to accept the singer who will sing to you in English.

Recently I had the opportunity to address an audience of over 5000 men and they asked me to speak to them on the subject of the American opera singer and the national opera.

I made use of the documents of Mr. Freund's in which he told us that this year over 700 million dollars were being spent on music for musical education and musical instruments in this country. He said that five-sevenths of that went to the industries and the rest of it for musical performances and education.

He also said that we make the finest pianos in this country, the finest reed organs and we had the finest symphony orchestras, and that we gave the best opera.

The merchant wants protection for his furs, jewels, for everything, but there

is one being in this country who does not get any protection and that is the American singer. Why when they want a singer at the opera house, it must be a foreigner. Very few Americans have a chance to sing there. It is simply because the public will not accept singing in English.

#### Why Not Opera in English?

Recently I met a friend of mine who said that he had heard "Oberon" the night before and he hadn't liked it. "In what language did they give 'Oberon'?" I asked him.

"Why, in English," he replied, "and I didn't like it."

"Do you know any Italian, any French or any German?"

He didn't know any of these languages and yet he could not tell me why he didn't like opera in English.

When I made an address recently I told the audience why Americans didn't like opera in English, and I said that the American public are hypocrites. You call yourselves idealists and you are materialists. You don't accept opera in English simply because you think that it is an exotic thing, something that cannot develop in this country. It must come from Italy, from France or Germany. It is because you do not want to accept the commonplaces in the language.

You know, for instance, when *Traviata* says to the servant, "Go, open the window," you have opened the window so often that you don't want to think that that thing could be sung.

When the father says to the mother in "Louise," "*La Soupe est prête*," why you imagine all the little birds are talking. And yet you know that that means, "Mother, the soup is ready," isn't it? And you won't accept that in English, but the Frenchman will accept it, the Italian will accept it. If, for instance, when *Pinkerton* says to *Sharpless*: "Milk punch and whisky!" you always hear a titter in the house, but the Italian accepts that, in fact, he believes that that is the thing for the average American to have—milk punch and whisky—when he can get it.

For that reason you must not only want opera in English, and understand it, but you must listen to it.

During the war the slogan was: "Good or bad, our country first," and I say, "Good English songs or bad English songs, give them, until they will accept them and, believe me, there are some very good English songs."

After I had spoken, the toastmaster said: "Mr. Saenger made a very lovely speech and now we will have the honor of hearing something sung from 'Bohème.'" A little tenor came up and said: "I am almost afraid to sing. I don't know the English words because I have studied them in Italian, so I will have to sing them in Italian."

And so he sang in Italian and I looked at these men as they sat there stupidly listening, and as the chairman later said, they looked and they wondered, till they came to the realization what a stupid thing it is to sit through and hear this beautiful music, of which they did not understand a single word.

The little tenor sang really very acceptably and when he finished there was just a little bit of applause. Many of these men came to me and said: "Mr. Saenger, I never understood why I didn't like opera in English. I want opera in English now because I see the stupidity of it all to listen to something you don't understand."

And then we have our singers, many of them give recitals in Aeolian Hall, and who are not satisfied to sing in French, German and Italian, but they must sing in other languages. A very fat lady asked me to help her arrange a program for a recital in which she wanted to include some Chinese and some Japanese songs.

"Do you know anything about these languages?" said I.

No, she didn't know anything about them, but she wanted to come before an audience and not understanding the words herself she wanted to sing them to the audience, without understanding a blessed word herself.

Our great Shakespeare said somewhere: "If singing is a good thing, then let us sing," and I should like to add, "in English."

#### MME. VALERI CALLED UPON

The noted Italian vocal teacher, Delia Valeri, was then called upon for a few words, but while she graciously acknowledged the compliment, she excused herself from making a speech, as she had to prepare her impromptus carefully

beforehand, especially as her ability to express herself in English was limited.

Mr. Freund then introduced another speaker. "Back of the musical profession and world in this country are the musical industries, and the publishers of music. A gentleman is here who represents the time honored John Church Co., the publishers who gave us John Philip Sousa's marches and Moody and Sankey's hymns. May we hear from Mr. W. L. Coghill."

#### MR. COGHILL'S EARNEST PLEA

Mr. Coghill said: A few years ago Dr. MacElroy of Princeton University—that great authority on China—expressed the opinion that had America brought to this country during the war 200,000 Chinese coolies, with the understanding that we would keep them here until the war was over or for two years (at the end of which every one would be returned to China) that the new vision of life which these coolies would have received in America would have done more for the advancement and development of their country than 100 years of effort through diplomatic or missionary channels.

In connection with the advancement of American music, I am strongly of the opinion that we have reached that point where the actual use of one copy of worth-while material is of more value than 100 talks and articles on the subject.

It's a wonderful thing to be able to talk convincingly about the merit of American music, and it is a wonderful thing to be able by either word of mouth or pen to prove that what we claim to be worth-while is worth-while. This, however, is only the first step toward recognition, achievement, success; it is only removing the obstacles from the road, which, if not used, could just as well have been left in its original state. It is the uncovering of the worth-while which is worthless unless used.

To my mind, what we need today is not so much more splendid articles, arguments and discussions about the American idiom, originality, inspiration, comparative values, etc., etc., etc., as we do the actual using of what we have that is unquestionably good. If one-tenth of the time, space and effort which is today used in argument were devoted to trying to have our teachers, schools, artists and educational institutions use the things that we know are absolutely good, this ten per cent effort would, I believe, produce much greater results and be of greater benefit to the advancement of American music than the ninety per cent of argument.

#### Plenty of Worthy American Music

We seem to value very highly the importance of proving American music worth-while, but we do not seem to care whether it is used or not. There are hundreds of things in our American musical literature worthy of being used on the concert platform and in the studio. Why not make it our duty to see that they are used? Only to the extent that this material is used for educational purposes will we make any real progress.

I have here in my hand a little book entitled "Graded List of Some Useful Works for Piano Study," which a few weeks ago was issued by the Preparatory Department of the Peabody Conservatory of Music. This list is recommended as a safe and sound course of piano instruction for the serious student and an analysis shows that about sixty per cent of the pieces contained therein are by American writers. This action of the Peabody Conservatory will have more far-reaching effect on our development than days and days of argument or statements proclaiming merit. The course of study at this Conservatory stands high. Not only will its own teachers be largely governed by these suggestions, but its graduate teachers doing private work elsewhere or connected with other schools will be influenced by it. Individual teachers not in any way connected with Peabody will be influenced. If ten other of our leading conservatories of music did the same, how long would it be before American music would form an important part of the instruction given in practically all of our educational institutions? How long would it be before the individual teachers throughout the country would be using American compositions in place of many of the inferior foreign compositions they are now using?

The cause of American music has many great champions—master engineers—to make safe and sure our road

to recognition, achievement, success—none greater than John C. Freund. With Mr. Freund there are many men, women and periodicals in this country who wield a big influence on our musical life, and in my opinion this is the time for all these agencies to have as their object not so much conversion but the practical use of the known worthy material.

#### Mr. C. M. Tremaine's Fine Work

"The last speaker of the evening," remarked Mr. Freund, "will be one who is distinguished as the only man who ever secured a considerable appropriation for educational music from the city of New York. He has also done wonderful work for years at Hunter College. Before I present Professor Fleck, let me express my regret that we cannot hear from Mr. C. M. Tremaine, who had to leave to catch that last train which is the agonized care of the commuter and suburbanite when he attends the theater, the opera or such a function as this. Mr. Tremaine is a quiet, modest, unassuming gentleman, but he is accomplishing wonders with his organization, known as the National Bureau for the Advancement of Music. He is the man who started that great movement to have 'music week' every year, a movement which has spread all over the country and which has produced the most astonishing results. The propaganda he has made with his musical memory contests in the schools and elsewhere has also had a remarkable influence in arousing interest in music among the young people."

"And now we shall hear from Professor Fleck."

#### PROFESSOR HENRY T. FLECK'S MESSAGE

Professor Fleck said:

I don't know, ladies and gentlemen, what I can say, but I have a message for you. I know that no one has spoken about it, and perhaps because I am in the educational system, in the highest part of it, in the college, I may be able to contribute a thought that may be of value to you and to the organizations that are more or less affiliated with the Musical Alliance.

It is right enough to talk about American compositions, about singers and about players, and about composers, publishers, critics and musicians in general, but you forget that the best friend that the musician has is the audience. What good is it, and you see much of it in Aeolian Hall and Carnegie Hall, or any other hall, for a player or a singer to perform or sing and not have an audience?

You speak of the schools. Now there has been revolution in the schools recently, within the last five years, that very few people know anything about.

Three years ago Hunter College started what was known as the evening session. We started with 170 students. This year we have over 5,000 students, people from all walks of life.

The New York conception of the school that it is simply a building where young people go to get educated is a mistaken one. The people themselves are now taking hold of this question; they are utilizing these buildings. So it is up to the organizations to watch this new field in which you can do so much work. It appears to me that if you got busy on this side of the question, you might accomplish something.

I doubt very much whether you can do a great deal for schools under the present conditions. We are overcrowded with students, but a great deal may be done with the evening sessions, and I would recommend to all officers of musical organizations to watch this particular feature.

It is not only the case with Hunter College, but it is also the case with City College, where they have now in the evening sessions 7000 or 8000 students.

Formerly these buildings, as I have stated, were utilized almost entirely for young people, but now these evening sessions were favored so much that they have become the principal feature.

#### Proposed Honor to Mr. Freund

And now I have a little suggestion to make here. We have said many pleasant things here about Mr. Freund, and I am not going to add to them, but it seems to me, in view of what he has done, it would be a nice thing for us to organize here some sort of a committee to give a celebration in honor of Mr. Freund at some time in the future. I submit this

[Continued on next page]



[Continued from preceding page]

proposition to you with the hope that some action will be taken.

#### Officers for 1923

The president announced that the directors had elected the following officers for the ensuing year:

John C. Freund, president.  
Joseph N. Weber, first vice-president.  
William Wade-Hinshaw, second vice-president.

Mrs. John F. Lyons, third vice-president.

Milton Weil, treasurer.

Delbert L. Loomis, secretary.

The President then declared the meeting over.

#### Hon. Murray Hulbert Indorses Proposal to Honor Mr. Freund

"Mr. Freund has adjourned the meeting," said Mr. Hulbert, "and therefore I assume that that terminates his function as presiding officer."

"I am going to presume to take the post for a moment, in order to put the motion brought by Professor Fleck and seconded by Mr. Weber that the committee suggested by Mr. Fleck be appointed. All those in favor will signify by saying 'aye' and those against by saying 'no.' There are none. It is carried unanimously."

"We will defer the appointment of the committee in order to afford an opportunity for a conference with Mr. Freund, and even though he will not be in favor of it, nevertheless we will extend him the courtesy of sitting in on the appointment of the committee."

A considerable number of those present came up to the main table to congratulate Mr. Freund and the various speakers.

It seemed the general opinion that the meeting was the most successful, most inspiring and instructive so far held by the Alliance.

The proceedings did not terminate until after half-past eleven.

UTICA, N. Y.

Jan. 27.—Margaret Matzenauer, contralto of the Metropolitan, in a most satisfying recital program at the Colonial Theater, on Jan. 24, gave as an encore the song, "Autumn," by Mrs. Jancea Brant of this city. George Vause, accompanist, was heard in solos. Jacques Thibaud made his first appearance in Utica in a violin recital on Jan. 17 before a large audience. Charles Hart was the accompanist. A women's chorus, led by Mrs. Doris Nash Wortman, was heard in a program given by the B Sharp Musical Club at the Roosevelt School Community Center. Student members of the same club gave an excellent program, with Helen Ney, soprano, as assisting artist, at St. David's Hall on Jan. 17. The Herkimer Choral Society gave a performance of Cowen's "Rose Maiden" with the following soloists: Mrs. Lillian Shephard Willis, soprano; Sarah Davies, contralto; J. R. Willis, tenor, and George C. Steele, baritone. Accompaniments were played by Homer Whitford, organist, and an orchestra.

HELEN H. BROCKWAY.

POUGHKEEPSIE, N. Y.

Jan. 27.—Sophie Braslau, contralto, sang before a huge audience at the High School on Jan. 22, and was recalled again and again. The singer who was in excellent voice, was heard in numbers by Schubert, Rachmaninoff, Strickland, Rimsky-Korsakoff, Handel, Brahe and Wolf. She also sang an aria from "Samson and Delilah," and the drinking song from "Lucrezia Borgia." Strickland's dialect song, "Ma Li'l Bateau," had to be repeated. Numerous encores were given, one of which was the "Habanera" from "Carmen," in which Miss Braslau acted as her own accompanist. Mrs. Ethel Cave-Cole provided excellent accompaniments for the regular program. Darius Milhaud, French composer-pianist, gave a lecture-recital at Vassar College on Friday evening under the auspices of the Poughkeepsie-Vassar Branch of the Franco-American Musical Society, featuring modern French piano numbers. In the afternoon a reception was held in his honor at the home of Professor and Mrs. I. Woodbridge Riley.

ELIZABETH EVELYN MOORE.

Mary Mellish, soprano of the Metropolitan Opera Company, and Arthur Middleton, baritone, have been engaged for a joint recital in Mount Carmel, Pa., on April 2. They will sing a program of duets, operatic arias and songs of popular appeal.

## How Phonograph Record-Discs Are Manufactured

**Intricate Process Described and Pictured for First Time—Making of Master-Record—Most Important Factor—Then Success or Failure Is Determined by Electroplating of Matrix with Copper**

By ALEXANDER H. KOLBE

THE intricate processes involved in the manufacture of phonograph records—the various stages of preparation requiring technical knowledge and skilled workmanship before the product, as the consumer sees it, is ready for the market—have always been jealously guarded secrets. American manufacturers have developed the making of these discs to such a point of excellence that they are loath to expose their methods, asserting that much of the machinery, the electrical apparatus and the special mechanical and automatic devices are of their own invention. Hence, photographs such as those accompanying this article have never before been published in this country, and the author wishes to thank A. C. P. Russen, an engineer and expert in the making of phonograph records and music rolls, for his assistance in preparing the article and obtaining the illustrations.

The first step in the manufacture of a phonograph record is the making of the original wax disc, which is about one-half inch larger in diameter than the finished record and about three-quarters of an inch thick. The discs are formed by using a fairly soft composition of wax. One of these discs is placed on the recording machine, which resembles a phonograph, except that it is more delicate in construction, and the action of the needle is reversed; that is, instead of the needle falling into a groove, it is forced by the transmitting diaphragm into the soft wax.

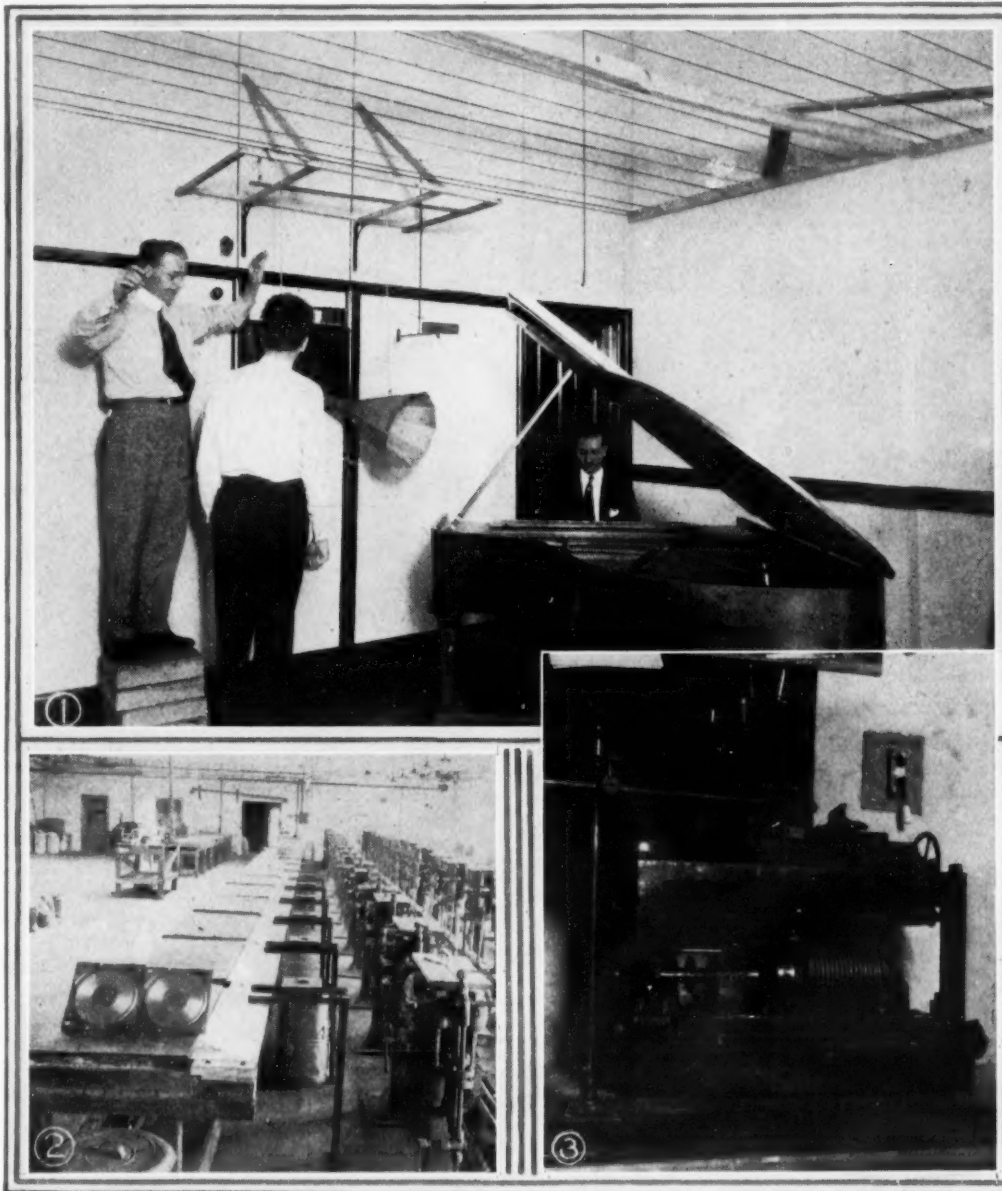
#### The Recording Room

The room in which the recording is done is so arranged that the best results will be obtained. The recording machine is placed in a separate room and only the receiving horns project into the recording room. Special attention is given to the seating arrangements. Seats for the orchestra are placed in a semi-circle. The chairs differ in height to suit the needs of the various instruments, in order that the air vibrations will be most effective in registering through the diaphragm on the recorder. In making vocal records special attention is given to distance.

The most important factor in the making of records is the first soft wax record, or master. The impressions on the wax are very delicate and therefore the original could not be used directly in producing other records. The next step is carried out in what is termed the electrolytic department. Here the equipment consists of large rectangular tubs lined with lead and filled with a solution that is used for electrotyping.

Suspended on two round brass rods running across these tubs are anoids, usually copper plates, with two wires hooked over the rods, making it possible for the entire plate to be submerged in the solution. Parallel with these bars, and midway between them, is another round bar of the same size on which swivel connections, evenly distanced apart, are placed. Suspended vertically from each of these swivels is a small rod with a long end hanging into the solution below and a short end above the solution and swivel. At the ends of these rods, and submerged in the solution, are the wax discs. The idea is to have the discs maintain a continuous pendulum-like motion in the solution. This motion is produced by a rod which continually moves back and forth.

To explain how the small particles of copper are taken from copper plates, or anoids, and deposited on the wax discs, would involve a scientific discussion of great length. It is sufficient to know that the action is due to the electric current, plus the chemical action of the solution. The electric current, circulating through the anoid bar and anoids over and across to the wax discs hanging on the swivel arm, carries small particles of copper from the anoids and deposits them on the wax discs with such close adhesion that they pile up in a



**Making a Phonograph Record-Disc: 1, In the Recording Room, the Pianist Ready to Play for the Machine; 2, Record-Disc Pressing Room with a "Master Die" in the Foreground; Recording Apparatus**

mass over the face and grooves of the wax record.

Great care is exercised in keeping up an even, continuous flow of electric current. The humming of the brushes on the commutators tells the story of good or bad results. After an immersion of twenty-four hours the copper-coating process is complete. The copper sheet is stripped off that portion which projects outside and beyond the diameter of the wax disc, which then becomes the master matrix, and from this reverse duplicates are produced.

#### Making a Matrix from a Matrix

After coating the back and edges of the master matrix with wax in such manner that the copper particles will cling only to the unwaxed portions, these impressions are suspended in the same manner as the original disc. After twenty-four hours they are stripped again. This second copper disc is called the mother matrix, and by treating it in the same manner as the master matrix, there is produced what is termed the pressing matrix. The latter is used to press records for the trade, the master matrix being carefully guarded by the producing concern.

The product, after passing through these stages of manufacture, is ready for the pressroom. In this department there is a steam rolling mill consisting of two or three steam-heated rollers supported in proper frames and driven by gearing. On the top of this machine there is a hopper into which the composition entering into the finished product is placed. The materials used in the ordinary black record consist chiefly of shellac, with portions of rotten stone and lampblack. These are carefully pulverized and screened free from metal or other foreign matter. The composition is placed in the hopper, heated, and mixed by the rollers to a consistency a little stiffer than bread dough. Great care must be exercised in order to get a resultant mixture that will produce a hard, glossy record, impervious to slight changes of temperature. A mixture too soft would tend to permit the records to warp.

The mixture is flattened out into strips by another set of heated rollers. Rectangular strips about five inches wide and 3/16 of an inch thick are cut and sent to the pressroom. These strips are placed between dies consisting of two square steel plates, into the faces of

which round depressions have been turned, equal in depth to one-half of the thickness of the finished record, plus the thickness of the copper matrix. A separate lipped ring holds the matrix by its outer edge, face up, so that when this ring is screwed down, the matrix becomes a part of the half mold.

#### Ready for the Presses

The composition squares of shellac stock are cut into smaller squares. These pieces are laid on a warming plate until they are warm enough to proceed. Then the printed paper circle is placed over the central pin, face down, and, later, face up, in the die against the matrix. A hole is then punched into the soft composition. Both halves are placed together and kept in position by the central pin and two dowels.

The complete die is placed in the hydraulic press, the dies being warm and the stock pliable. As the two half dies are pressed together, the lump of stock is flattened until it flows to fill the entire opening plus a little that overflows, the latter forming a slight fin around the outer edge of the record, midway of its thickness. The tables of the hydraulic presses are raised by water pressure coming from a pump, or accumulator, having 500 pounds pressure to the square inch. Each record is subjected to a total pressure of from 10,000 to 20,000 pounds.

The finished record is placed in a trimming lathe and the fin, or overflow, is shaped off. After this process, the record is tested on an ordinary phonograph. After testing and labeling, the records are ready for the market.

READING, PA.

Jan. 27.—The Second Presbyterian Church Choir of Philadelphia, N. Lindsay Norden, conductor, appeared under the auspices of the Teachers' Association of Reading on Jan. 11. This chorus, which has received praise in New York and Philadelphia, maintained the high standard of its work, and the music, sung a cappella, was given with precision and fine tonal coloring. The program included an "Adoremus Te" by Palestrina, Tchaikovsky's "Nightingale," "Sorrow," by Palmgren, and a number of Russian chorals. The soloists were Ruth Gibb, soprano; Maybelle B. Marston, contralto; Charles W. Stahl, tenor, and Ammon Berkheiser, bass. Mrs. George U. Malpass accompanied the soloists.



## America's Chief Musical Task Still Remains Undone, Says Olga Samaroff

Pianist Finds Rapidly Growing Appreciation of Good Programs Throughout Country, but Pioneering Days Will Not End Until Music Is Made a Real Cultural Force—She Wants Modern Works by American Composers.

THAT an American can succeed brilliantly as a concert artist without preliminary trumpetings of European successes or the commendation of European critics, is proved by the career of Olga Samaroff, who has won her high standing among pianists of the day through her successes in this country. She is American by birth and training, and there is a flavor of New World optimism and breadth in her thought and in her playing.

Naturally the growth of musical activity and appreciation in her native land is a subject of particular moment with her, and her observations are the more interesting because unspoiled by any prejudices of nationalism.

"It is so easy to speak of the fine things we have done in music," says Mme. Samaroff. "We have the finest orchestras, the finest opera and many of the finest musicians of the day here in America, of course; but we can't rest on those laurels. There are bigger things to be done before we can say that our pioneering days are over, and the hardest and most important task is before us. That task is to make music a real cultural force rather than an abstract source of pleasure and entertainment.

"Women are already beginning to appreciate this necessity, but American men, occupied so fully with other and probably more fundamental duties, and lacking the leisure that is a part of culture, have not yet allowed music, or the arts generally, to enter very vitally into their lives.

"Many begin to realize, when it is too late, that they have missed something in life. When they have made money and desire to turn from business to some more congenial pursuit they find themselves unable to take a very active or intelligent interest in art, through a lack of early training and education. So the whole question works itself back to the children. Artistic habits, like any other kind, must be formed early in life if they are to be of any real value."

### All Audiences Appreciative

So rapid has been the growth of appreciation of the best music in all parts of the country that today Mme. Samaroff does not see a great deal of difference between New York audiences and those in any other section.

"That point," she said, "was made uncomfortably real to me some time back when I was about to give a recital in a Middle Western city—I believe it was Joplin, Missouri." (Mme. Samaroff is blessed with a sense of humor that doesn't fail even when the tables are turned on herself.) "I had just given a New York recital in which I played the Liszt Sonata and I submitted the same program for the Western engagement, with the exception of the Liszt number, for which I substituted the so-called 'Moonlight' Sonata of Beethoven. I immediately received a letter in which the request was voiced in no uncertain terms that I play my New York program in its entirety. I did so, and I believe the disputed number was the most popular on the program."

Despite the fact that during her retirement from the concert stage—which extended over a period of several seasons—Mme. Samaroff memorized all the Beethoven Sonatas and has played and lectured on them extensively, she admits a leaning toward the modernists.

"I find something very intriguing in much of the modern music," she continued. "I like the way it gets away from the percussion element in the piano, the tonal diffusion obtained by pedal effects, qualities of touch and so on. I am looking for modern works by



Olga Samaroff, Pianist

American composers to add to my repertory and particularly to play at the festival of the American Artists' Club in

### COLUMBUS GREETES ARTISTS

Toscha Seidel, Merle Alcock and Local Musicians Heard in Recitals

COLUMBUS, OHIO, Jan. 27.—The Woman's Music Club presented Toscha Seidel, violinist, and Merle Alcock, contralto, in joint recital at Memorial Hall Friday evening, Jan. 12. Mr. Seidel scored one of the biggest successes ever witnessed in Columbus. His program included the Corelli Chaconne, numbers by Beethoven, Schubert, Brahms and Sarasate, besides his own arrangement of Grieg's "Anitra's Dance." He was forced to give five encores after his final group. Mrs. Alcock, who is a great favorite with Columbus audiences, was accorded a hearty welcome. She sang a group of classic religious airs arranged by Stock, "Mon Cœur" from "Samson and Delilah" and a group of American songs.

Winifred Marshall, soprano, assisted by Clara Robb, pianist, gave a costume recital in the O. S. U. Chapel on the evening of Jan. 18. Miss Marshall's program was very interesting, the numbers ranging from Old Scotch and Italian to modern composers, the latter being sung in child's costume. Her American songs of 1860 were especially well received.

The Woman's Music Club's third matinee membership recital was given in Elks' Hall on Jan. 17. Those who took part were Mrs. Mildred Gardner Blaupied and Frances Beall, pianists; Goldie Mede, violinist; Mrs. O. C. Ingalls and Mrs. June Elson Kunkle, sopranos; Mrs. Corrine B. Abram, contralto, and a trio composed of Mrs. Arthur B. Collmer, Mabel Martin and Mrs. Marguerite Heer Oman. The accompanists were Mrs. Oman and Marian Wilson Haynie.

EDWIN STAINBROOK.

### HERRIN, ILL.

Jan. 27.—Ruth Soullman, music supervisor in the grade schools, is planning a spring festival, to be given by members of her classes. Axel Skovgaard and Alice McClung Skovgaard were heard in a pleasing recital given in the High School Auditorium on Jan. 22. The Tate Concert Company, including Anna Tate, soprano; Otto Tate, baritone, and Mildred Flannigan Whittenberg, pianist and reader, gave a recent concert at West Franklin.

FREDERICK A. COOK.

### TIFFIN, OHIO

Jan. 27.—The Male Chorus of Sandusky, Ellis Varley conductor, was heard in an interesting concert on the evening of Jan. 22 in Rickly Chapel, Heidelberg University. Loraine Bradt Judson was the accompanist.

EDWARD G. MEAD.

Alice Nielsen, soprano, will give a concert under the auspices of the Manchester Musical Association in Manchester, N. H., on Feb. 6.

Buffalo this year. I have definitely decided upon only one number so far, that is Ernest Schelling's Variations, a composition of which I am very fond."

### Music No Longer an Adjunct

When Mme. Samaroff began lecturing on the Beethoven Sonatas she entered upon a field new to her, "and," she admits, "I was not a little fearful as to my ability. However, I started in to do the thing as thoroughly as I could and my studies in history took me away back to the days of the ancient Greeks. I learned much about music that I had never known before; and do you know what I found most interesting? It was the tracing of the centuries-long effort to make the art something more than a mere adjunct, down to comparatively modern times when it became a separate and distinct art with a future so rich in possibilities that one dares not prophesy what it will achieve.

"Of course in some parts of the globe music is still mainly utilitarian—in India, for example, where it is bound up in philosophy and religion. Which reminds me of another story on myself which is too good to keep. I had played a concerto with one of our leading orchestras one night and I felt that I had played about as well as I could. At a dinner given after the concert I sat next to an East Indian, a man of great education and culture who, however, had not heard me play—at least I hope he hadn't—because in the course of our conversation he remarked that he detested the orchestra and particularly when there was a piano soloist with it. I don't know whether he realizes to this day how cruelly he treated me!"

SYDNEY DALTON.

### FLINT HAS OPERATIC DAY

Educational Campaign in Music Memory Contest Launched

FLINT, MICH., Jan. 27.—The St. Cecilia Society recently gave a program of operatic music. The chairman of the day was Mrs. W. H. Winchester, who was assisted by Mrs. Marion Lawrason Greenwald, soprano; Mrs. Alena Green Cooke, mezzo-soprano, and Mrs. Harry Winegarden, contralto. Mrs. Emily Hixen and Clarice Winchester were the accompanists. The Central High School Orchestra of fifty pieces played operatic excerpts under the baton of William W. Norton.

The educational campaign of the city-wide Music Memory Contest is in full swing, fostered by the Flint Daily Journal in cooperation with the Community Music Association. The final contest will be held on March 23.

Bernado Olshansky, baritone; Agnes Pringle, violinist, and Josef Martin, pianist, of New York, gave two interesting programs at the First Congregational Church. The concert deserved a much larger patronage.

The Hubel Trio of Detroit, composed of Cornelia M. Hubel, flautist; Edna Kersten Cruikshank, violinist, and Margaret Cuppett Van der Hook, pianist, was presented by the St. Cecilia Society in a complimentary concert to its members, given in the ballroom of the Durant Hotel on Jan. 13. The Trio was assisted by Ada Gordon, pianist, also of Detroit. Alena Green Cooke, chairman of the program committee, sponsored the concert.

Thomas E. Dewey, bass-baritone of Ann Arbor, and Mrs. Caroline Conner Callocott, soprano, assisted at the monthly organ recital given by J. Percival Davis in St. Paul's Episcopal Church.

WILLIAM WELLINGTON NORTON.

### SPRINGFIELD, ILL.

Jan. 28.—In the first public concert under the auspices of the Sacred Heart Academy the Dominican Sisters presented Alex Skovgaard, Danish violinist, and his accomplished wife, Alice McClung Skovgaard. Mr. Skovgaard delighted his audience with the beauty of his playing. Mrs. Skovgaard not only accompanied but gave two well played groups of piano numbers.

NETTIE C. DOUD.

### TERRE HAUTE, IND.

Jan. 27.—Alberto Salvi appeared in a recent recital, of which one of the features was a Valentini Sonata in which he was joined by Arturo Bonucci, cellist. Both artists were also heard in solos, and were warmly applauded. The recital was sponsored by George Jacob.

L. EVA ALDEN.

## Stature of Artist Is Disclosed in Choice of Program, Says Singer

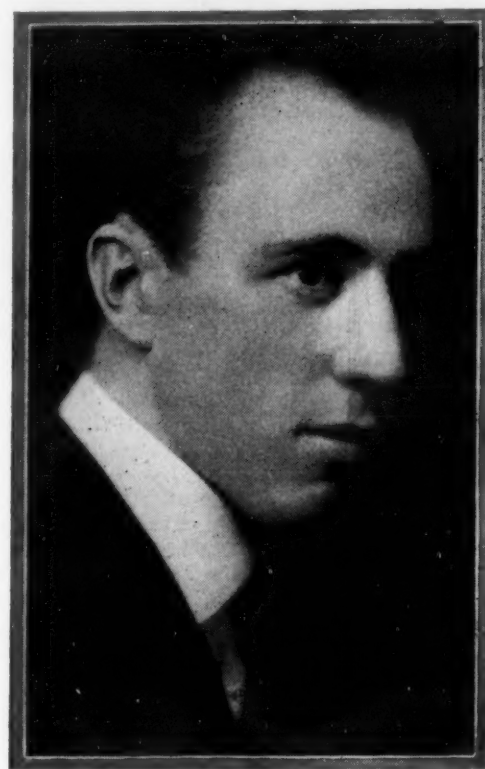


Photo by Mishkin  
Norman Johnston, Baritone

Misdirected ambition is the rock upon which many artistic careers flounder, in the opinion of Norman Johnston, baritone, who has this season extended his activities to include a successful Aeolian Hall recital. He believes that the singer should be more concerned with arriving at the full stature of his artistic possibilities than in seeking to make a popular success.

"There is no substitute for sincerity in the make-up of an artist," he says. "His standing as a singer will generally be revealed through the kind of program he chooses, for his program must be the medium through which he establishes himself with his audience. The day has passed when a singer can place any sort of song upon his program and expect it to carry the full import of its message unless it bears the proper relation to the remainder of the program. Nor do I believe that one should offer one kind of program in New York and another in cities throughout the country, where the people are often much more appreciative of the best than is generally supposed. In fact, upon many occasions, I have found that the musical culture and knowledge in the outlying cities surpasses the standard usually found in New York audiences."

Mr. Johnston is a believer in the classic song as a study for the young singer, giving him, he says, an artistic foundation he can gain in no other way. He is enthusiastic in his praise of the work of the various music clubs throughout the country.

Mr. Johnston is a native of Duluth, Minn., where he studied both piano and singing for a number of years prior to taking up his residence in New York, where he has continued his studies under Percy Rector Stephens. Since his New York recital in November, he has gone under the management of Evelyn Hopper, who has booked him for a series of recitals in the East and Middle West.

H. C.

### BLOOMINGTON, ILL.

Jan. 27.—The Amateur Club, a flourishing organization which numbers 1667 members, has in view a May festival as part of the Music Week celebrations. Under the auspices of this club, the Philharmonic Society, conducted by Arthur E. Westbrook, gave a performance of Handel's oratorio "The Messiah" on the afternoon of Jan. 20 before an audience which packed the auditorium of the High School. The soloists were Lilia Mayer Long, soprano; Ruth Bodell Ramseyer, contralto; Roy Atkinson, tenor, and C. Dale James, bass. Mrs. James Reeder and Vera Pearl Kemp were the accompanists. This performance is given annually, and no admission fee is charged, the expenses being borne by a public-spirited citizen. The Amateur Club, which is managed exclusively by women, has maintained its reputation for energy in musical activities for the last three years. May Christian is president; Mrs. W. S. Harwood, acting-president, and Mrs. R. A. Noble, chairman of the program committee.

CLARK E. STEWART.